

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and Dramatic.

No. 3107.

SATURDAY, MAY 14, 1887.

PRICE
THREEPENCE
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LONDON LIBRARY. St. James's-square, S.W.—
THE FORTY-SIXTH ANNUAL GENERAL MEETING of the
Members will be held in the Reading-Room on FRIDAY, May 30th,
at 7 P.M.
The Right Hon. the EARL OF DERBY, K.G., in the Chair.
ROBERT HARRISON, Secretary and Librarian.

ROYAL ACADEMY OF ARTS.—NOTICE is
HEREBY GIVEN, that the President and Council will proceed
to ELECTION on TUESDAY, May 24, a TURNER ANNUITY. Applica-
tions for the Turner Annuity, which is of the value of £50, must be
sent in, in need of aid through the unavoidable failure of pro-
fessional employment or other causes.—Forms of application can be
obtained by letter addressed to the SECRETARY, Royal Academy of Arts,
Piccadilly. They must be filled in and returned on or before SATUR-
DAY, May 21st.
By order,
FRED. A. BATON, Secretary.

CRYSTAL PALACE.—The ART STUDENTS'
EXHIBITION, 1887.—First Annual Exhibition of Works by Art
students of the United Kingdom will OPEN on MONDAY, May 16th, in
the South and Western Galleries.
F. K. J. SHENTON, Superintendent Art Department.

ROYAL INSTITUTION OF GREAT BRITAIN,
Albemarle-street, Piccadilly, W.

JOHN W. HALES, Esq. M.A., Professor of English Literature at
King's College, London, will THIS DAY (SATURDAY), May 14, at
Three o'clock, begin a Course of Four Lectures on 'Victorian Lit-
erature.'

VICTOR HORSLEY, Esq., F.R.S. F.R.C.S., will on TUESDAY
NEXT, May 17, at Three o'clock, begin a Course of Three Lectures on
'The Modern Physiology of the Brain in Relation to the Mind.'
Subscription to this Course, Half-Guinea; to all the Courses in the
season, Two Guineas.

BRITISH ARCHEOLOGICAL ASSOCIATION.
THE TWELFTH MEETING of the ASSOCIATION will be held on
WEDNESDAY NEXT, May 18th, at 25, St. Mark's-street, Piccadilly, W.,
when the following Paper will be read:—
'Sculptured Stones of Pre-Norman Date inspected during the Darlington
Excavations,' by E. F. LOFTUS BROCK, Esq., F.S.A.
Various Antiquities will also be exhibited.
W. DE GRAY BIRCH, F.S.A., Honorary
E. F. LOFTUS BROCK, F.S.A., Secretaries.

ROYAL ASIATIC SOCIETY, 22, Albemarle-
street.—ANNIVERSARY MEETING, MONDAY, May 16th, 4 P.M.
ANNUAL DINNER on the Same Day at the Criterion, Regent-circle, at
7 P.M.

ROYAL HISTORICAL SOCIETY, 11, Chandos-
street, Cavendish-square, W.—THURSDAY, May 19th, at 8.30 P.M.
Prof. MANDELL CREIGHTON, M.A., LL.D., will read a Paper on
'Historical Ethics.'
By order, F. EDWARD DOVE, Secretary.

INNERS SOCIETY, Burlington House, Pica-
cadilly.—THE ANNIVERSARY MEETING of the Society will be
held at the Society's Apartments, on TUESDAY, May 24th, at Three
o'clock precisely, for the Election of a Council and Officers for the
ensuing year, and other business.
B. DAYTON JACKSON, Secretary.

ARISTOTELIAN SOCIETY, 22, Albemarle-street,
W.—A MEETING will be held on MONDAY NEXT, May 16th, at
8 P.M., on the subject: 'The Ultimate Questions of Philosophy,' by Prof. A.
BAIN, M.A., LL.D.

TEACHERS' GUILD.—EDUCATION.—Memorial
Hall, Farringdon-street, E.C., May 16th, 8 P.M. 'Thinking in
Shape and Pictorial Teaching,' Rev. E. THRING.
Chairman—FRANCIS GALTON, Esq., F.R.S.

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SATURDAY, MAY 14, 1887.

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LITERATURE

Service Afloat; or, the Remarkable Career of the Confederate Cruisers Sumter and Alabama during the War between the States. By Admiral Raphael Semmes, of the late Confederate States Navy. (Sampson Low & Co.)

It was much to be desired that the history of the Alabama should be written with authority; and no authority can be higher than that of Admiral Semmes himself, who has now produced a complete and detailed account of his service during the great civil war of the United States. Our first impression, indeed, was that it was too complete, too detailed; that life is too short to admit of our studying at this very great length the journal of what was, after all, only an episode of the war. But first impressions may be modified; and we would now say that the book, though abominably heavy in the hand, or rather hands—for it needs at least two—is by no means heavy reading. Much of it is amusing, much of it is interesting, much of it affords matter for serious consideration; and though we could very well have spared several pages adapted from Maury's 'Physical Geography of the Sea,' in which Admiral Semmes is still a firm believer; and though perhaps fewer words might have been given to the description of the young officers who served under the admiral—of their curly hair, their eyes (now mild and gentle, now resolute and defiant), their good looks, their fascinating manners, and their general excellence—the fault is not one seriously to cavil at in the writing of an old man relating the deeds of his prime. In other words, the matter might have been compressed into much less space; the book, considered merely as a history, might have been more artistic, but it would have lost much of its piquancy and individuality.

It is so often said that in any future naval war scores of Alabamas would be afloat, and drive our commerce from the sea, that it is of the most serious interest to Englishmen to know what these Alabamas are to be, what the typical Alabama was; and it is to this end that we scrutinize the pages of this ponderous volume. On the whole, they are reassuring. We read, of course, what we knew before, that the Sumter, and still more the Alabama, did a vast amount of damage;

that they drove the mercantile flag of the United States from the sea; that trade sought for itself other channels, mostly in English bottoms or under the English flag; and that even yet it has not returned to its former course. Before the civil war the carrying trade of the United States bore a very respectable ratio to that of England; it is now insignificant in comparison; and the natural inference has been that if one Alabama could produce such an enormous effect as against the United States, a score of similar vessels, as against ourselves, must be ruinous. Is the inference correct? Not, perhaps, entirely so. No doubt they might, and probably would, do a great deal—a very great deal—of mischief; but even so, the amount has been considerably exaggerated. It has been lost sight of that the mischief wrought by the Alabama was largely due to the fact that she was permitted to have things very much her own way, and to arrange her cruises according to the wish of her commander.

It has been forgotten or is not known that no earnest and intelligent attempt to stop her ravages was ever made; and that even at the last her encounter with the Kearsarge, so far as the United States Government was concerned, was very much a matter of accident. The Alabama's cruises were planned in accordance with familiar geographical facts, and might easily have been forestalled. What she did was to visit the several well-known "crossings" or "highways" of commerce—certain points or routes near or by which, from the nature of the prevailing winds, outward or homeward bound ships must pass—and to stay there as long as Capt. Semmes judged it safe and profitable. One of the most important of these "crossings" is that of the thirtieth parallel of north latitude in about 40° west longitude, near which all outward-bound American ships must pass, to avoid being set by the north-east trades to the leeward of Cape St. Roque. Another "crossing" which it is equally impossible for sailing ships to avoid is that of the equator in longitude 26° west. In the immediate vicinity of each of these the Alabama remained several days, capturing and burning at pleasure, without let or hindrance. Afterwards she visited the coast of Brazil, along which runs a well-known and sharply defined road of outward traffic, whether from Europe or North America. "When the road has crossed the equator," Admiral Semmes says, "and struck into the region of the south-east trades, its limits become much circumscribed. It is as much as a ship can do now to stretch by the coast of Brazil without tacking. The south-east trades push her so close down upon the coast, that it is touch and go with her. The road in consequence becomes very narrow. The more narrow the road, the more the stream of ships is condensed. A cruiser under easy sail, stretching backward and forward across this road, must necessarily get sight of nearly everything that passes."

On this bit of the "high road" Capt. Semmes captured no fewer than ten ships; of which one was sent in as a cartel, and one was commissioned as a Confederate States cruiser, under the name of Tuscaloosa; the other eight were burnt.

The way in which these "crossings" or "highways" are to be protected has formed a subject for much discussion; but the one

way that has certainly not been approved of is that which was adopted by the Secretary of the United States Navy. Admiral Semmes says:—

"If Mr. Welles had stationed a heavier and faster ship than the Alabama—and he had a number of both heavier and faster ships—at the crossing of the thirtieth parallel; another at or near the equator a little to the eastward of Fernando de Noronha, and a third off Bahia, he must have driven me off or greatly crippled me in my movements. A few more ships in the other chief highways and his commerce would have been pretty well protected. But the old gentleman does not seem once to have thought of so simple a policy as stationing a ship anywhere. The reader has seen how many vital points he left unguarded. His plan seemed to be, first to wait until he heard of the Alabama being somewhere, and then to send off a number of cruisers, post-haste in pursuit of her, as though he expected her to stand still and wait for her pursuers! This method of his left the game entirely in my own hands. My safety depended upon a simple calculation of times and distances."

It was not entirely Mr. Welles's fault that different measures were not taken; for, independently of many other considerations, he had not the requisite ships at his disposal. We may think, and possibly the citizens of the United States may think now, that, even at the risk of rendering the blockade less stringent, it would have been better to have taken measures for preventing the wholesale destruction of their commerce; but at that time the direct attack on the enemy was their one idea, and to it they sacrificed the protection of their merchant navy. They did indeed do wonders and enforce a gigantic blockade, though at excessive cost; but of sea-going and efficient cruisers or of capable ships of war they had exceedingly few, for the Federal navy at the beginning of the war was at a very low ebb, and almost everything had to be improvised. We, it is to be hoped, should be on a very different footing. Our cruisers may not be so numerous or so fast as many people would wish; but we have at least sufficient to permit us to attempt the necessary defence of the ocean "crossings" and "highways"; and any enemy's ship, even though much faster and more powerful than the Alabama, ought to be destroyed within a week. The speed of the Alabama, Admiral Semmes says, has always been much exaggerated; she could not be counted on for more than ten knots under steam; "under steam and sail both, we logged on one occasion thirteen knots and a quarter, which was her utmost speed."

Under canvas alone she proved to be a fine sailer, so that she was able to do most of her work without steam. This was of course a great advantage, as doing away with the necessity for frequent coaling. "With the exception of half a dozen prizes," the author says,

"all my captures were made with my screw hoisted and my ship under sail; and with but one exception I never had occasion to use steam to escape from an enemy."

The passing years have made a great change in this respect. A ship of war that trusted mainly to her sails would in the present day be incapable of doing much mischief; and an enemy's ship would find it exceedingly difficult to coal out of Europe. The Alabama had a dependent collier, an

English ship with a Scotch master, which was supposed to attend on Semmes's orders, and be always handy with a coal supply. As a matter of fact, however, she was seldom available; the master was frequently drunk, was not too honest, and sold the coal as a private speculation in some other market. And if the Federals had had any fairly adequate system of ocean protection, this resource, slight as it proved, would have been utterly worthless; and the alternative resource of coaling at the Cape of Good Hope or Singapore would be, or at least should be, non-existent for an enemy of England. It is no reflection on the ability of Capt. Semmes to say that the Alabama's success was chiefly due to the neglect of the enemy.

Independent, however, of this purely national aspect of the matter, the cruises of the Sumter and Alabama raised several questions of international law, some of which were settled at the time or have been settled since, without, perhaps, any feeling of certainty that they may not be reopened in the future. It is not now necessary to speak at length of the main question as to the legality of the equipment of the Alabama. Admiral Semmes devotes some thirty pages to proving the perfectly well-known fact that, in former wars, ships had been fitted out in a similar manner by France for the United States, or by the United States for France; he shows too, what was perhaps not known, that the Federal Government had itself proposed to contract with Messrs. Laird for the building and equipment of one or more ships of war: a proposal which Messrs. Laird had declined on the ground of having as much work on hand as they were able to undertake. The Treaty of Washington, in prohibiting such practices, rendered the prohibition retrospective, and accepted the Federal claim for compensation; but treaties have been abrogated before now, and we have no guarantee that this treaty may not, at some future time, be abrogated to suit the interests of a powerful neutral. He would be a bold man who would say positively that in a war between this country and Russia, for instance, no American-equipped ship of war would cruise under the Russian salire.

The destruction of prizes is another point about which much complaint was made by the Federals. At the beginning Capt. Semmes made several efforts to send his prizes into port and have them formally condemned. It was clearly his interest to do so. But, by reason of the blockade, the attempts to send prizes into Confederate ports resulted only in their recapture; and, on the other hand, all neutral governments, from England to Venezuela, refused to allow prizes to be brought into their ports. In one case, some half dozen captured ships left at Cienfuegos, in Cuba, waiting the decision of the Spanish Government, were handed over to the Federal agent—a proceeding distinctly illegal, for which reparation would have been demanded had the Confederate States achieved independence. In other cases, in which prizes were ransomed, the bond was dishonoured by the owner. One such was a large steamer, the Ariel, outward bound for California, with some five hundred passengers on board, mostly women and children. Having no other way of disposing of this human

freight, Semmes released the steamer on ransom-bond, which her captain signed as the agent of the owner, Mr. Vanderbilt, pledging himself that it "would be regarded as a debt of honour." "The bond," adds Admiral Semmes, "is for sale cheap to any one desiring to redeem Mr. Vanderbilt's honour." Many other instances of a similar kind at last convinced Capt. Semmes that he would gain nothing from bonds or assurances, and in his later cruises the prizes were burnt without hesitation. This measure naturally drew on him the hostility of the Federal papers. He was, they said, a pirate from the beginning, but doubly so by illegally destroying ships which had not been condemned. Prizes may, of course, be destroyed on the captors' responsibility, as was freely done by Capt. Broke of the Shannon in 1812-3; and as matter of fact, no charge of illegal destruction by Capt. Semmes was substantiated, which, considering the number of ships burnt, and the many different attempts at protecting the cargoes by means of neutral papers, proves the shrewdness that directed the proceedings of what the admiral calls "The Confederate States Admiralty Court, held on board the Confederate States steamer Alabama, on the High Seas." A detailed examination of the variety of fraudulent papers would itself be an interesting study, but one case only can be noted here. In the Straits of Malacca the Alabama brought to an exceedingly American-looking ship, which hoisted English colours. Her papers were all in due form, and were undoubtedly genuine. Her register showed her to be

"the British ship Martaban, belonging to parties in Moulmein.....Manifest and clearance corresponded with the register.....all seemed regular and honest enough, but the ship was American, having been formerly known as the Texan Star, and her transfer to British owners, if made at all, had been made within the last ten days, after the arrival of the Alabama in eastern waters had become known at Moulmein."

Her officers and men were Yankee all over; the master, "the long, lean, angular featured, hide-bound, weather-tanned Yankee skipper," with "Puritan, May-Flower, Plymouth Rock all written" upon his features. On close examination there was no bill of sale to be found, nor any evidence of the transfer of the property, and the list of the crew was written throughout, signatures and all, in the same hand. Semmes therefore condemned and burnt the ship, including, of course, the cargo, which really was neutral, but had not any protection, trusting to the assumed nationality. Afterwards the master confessed that the sale was a sham.

The officers of the Alabama, with two exceptions, were natives of the Confederate States, and the men, though a rowdy, heterogeneous lot to begin with, became, under the influence of soap, temperance, and strict discipline, a very respectable ship's company, well behaved on board, though apt to return to their old habits of riot and drunkenness when on leave. Their relapses every now and then gave rise to some trouble, the accounts of which, as now told, are amusing enough, though we can readily believe that the reality was at the time far from amusing. But into these stories or the details of the many adventures and incidents

of the cruises, of the destruction of the Hatteras, and of the sinking of the Alabama, it is impossible now to enter. Their narrative occupies more than eight hundred large and closely printed pages.

Court Life in Egypt. By Alfred J. Butler, Fellow of Brasenose College. (Chapman & Hall.)

MR. BUTLER was tutor to the young princes in Egypt for about a year, from 1880 to 1881, and this volume records his experiences of the manners and opinions of the Egyptian "Court" during that period. The reader must not, however, expect any very novel or striking views on the government and intrigues of Egypt; Mr. Butler was hardly long enough in the country to gain much insight into the modes of thought and action in the East, and it is clear that from the outset he was not in sympathy with Mohammedan ideas. He is, in fact, a much better authority on Coptic churches than Turkish pashas. For the rest he is most discreet, and there is a general assumption throughout his volume that he could, "an if he would," tell a good deal that would make the reader's hair stand on end. As it is he refrains, and a few harmless notes in Latin are scarcely enough to raise a bristle of an eyebrow. There is, indeed, a singular lack of point in the book, and we should be tempted to ask why it was printed if we were not already tired of asking similar questions. It was perhaps too much to expect that anybody could live a year in Egypt without making a book about it, and Mr. Butler is really to be congratulated on having refrained for six years from putting his diaries into print. When at last he committed the inevitable indiscretion, it was a pity that he did not throw his notes into a somewhat more systematic form, but his materials were perhaps too slight to admit of more methodical arrangement. They would have made two or three capital magazine articles, but there is hardly stuff enough for more.

One thing we learn from Mr. Butler's recollections which will be new to many readers. We are fond of assuming that Ismail Pasha's Europeanizing policy had converted the Court of Egypt more or less into a Parisian establishment. It is clear, however, from these pages that most of the courtiers in 1880 were still quite unaccustomed to European ways. When Mr. Butler went for a Nile voyage with the Khedive, he was wretchedly berthed, and the cookery and accommodation were strictly, and, as he thought, disgustingly, Oriental. When he went to take possession of his official rooms at the Abdin Palace, he found the "dust and dirt unspeakable," though they had been getting ready for three months:—

"The bed consisted of one blanket and one sheet; the mosquito curtains were in rags. Towards evening my request for towels was answered: one was produced, very dirty, and with a hole two feet long down the middle. The Khedive had given orders for everything to be done for my comfort; dinner would be served at seven o'clock. I sat reading and writing till long after eight, and was then told, 'There is no dinner to-night, but it will be all right to-morrow.' I went out and dined at the hotel."

The Khedive, of course, was indignant when he heard how ill his orders had been obeyed, and in course of time the tutor was supplied with what he required, among other things with a dozen towels, though the Marshal of the Palace could not help exclaiming in amazement, "God is great, and what God pleases happens; but what in God's name can he do with twelve towels?" He might well ask, if the following was a common example of the ablutions of the Court officials:—

"His first operation, before proceeding to wash, was to swathe his body round and round in bands of flannel up to the very throat. Having thus guarded himself against the contact of the water, he gently dabbed his cheeks and hands, dried himself, and was clean. For his hair he had a pair of brushes, which he used as follows: filling his mouth as full as it would hold with water, he spirted it all out suddenly on the brushes, and then whisked and whirled them about his head."

This bey no doubt considered such a toilette eminently civilized.

Mr. Butler does not appear to be fond of "roughing it," but he had to put up with a good many discomforts during his journeys with the Khedive. There seems to have been no attempt at commissariat arrangements for the suite, and they frequently had to set off on a hot and dusty excursion without breakfast. Though forced to accompany the Khedive in these expeditions, these Turkish beys would never take exercise for mere pleasure. "All places are alike to the true believer," was the reply to a suggestion of a walk. "Doubtless Iblis the accursed beguiles infidels to love walking or travel, but it is written on the pages of the air that sitting is better." Mr. Butler's delight in sailing was even more inexplicable to them. "Whoso goeth down to the sea is dead," was their comment when he came in sprinkled with spray; and the agonies of the Court during a brief sail which the Khedive had ordered, rather as a practical joke, appear to have been highly entertaining. So lazy were these official gentlemen that they would not even attend to their religious duties, and Salim Pasha, after refusing to fast in Ramadan, capped the refusal by declining to pray: "After a good dinner I cannot go through those gymnastics." Altogether the Khedive's household officers—save some Europeans—do not come out well in these pages.

Of the Khedive himself, however, and his charming little sons Mr. Butler has nothing but good to record. Tewfik's devotion to his one wife, and his hatred of polygamy and the harem system, was, it seems, carried so far that he would not "even look" at any of the princess's sixty handmaidens if he could help it—which is a little too St. Anthony-like to be soberly recited in this wicked nineteenth century. He rises early, does a hard day's work, never smokes, and discourses with considerable charm and information on varied topics. All this is, of course, familiar to those who have conversed with his Highness; but it is pleasant to learn that a closer intercourse with him than most Europeans can enjoy strengthens instead of diminishing the high opinion which is universally entertained of his character. Mr. Butler tells some interesting anecdotes about Egyptian slavery and the

Khedive's earnest efforts to put it down. Every servant in his palace is free and receives wages, and any official detected in slave purchase is severely punished. Mr. Butler defends his employer strenuously from the charge of lukewarmness on this head, and declares that his supposed backwardness in enforcing the decree against slavery was due solely to his wish not to appear to be carrying out a reform, in which he was personally deeply interested, under European pressure. He has never bought a slave in his life. Nevertheless the trade still goes on to some extent, and the slaves in Cairo are said to be well treated:—

"I dined one day with an Englishman, who, pointing to a Soudani waiting at table, said: 'There's one of the results of the abolition of the slave trade in Egypt.'"

"You rescued him?"

"No. I bought him. The trade of course continues."

"But you pay him, I suppose?"

"No," replied my host, "what is the use? At one time I used to give him money, but he never knew what to do with it."

"But, if he chooses, he can claim his liberty, can he not?"

"Yes, and what then? He would starve. Nobody dare take a runaway slave for fear of the master's enmity. I have dismissed him two or three times already; he always came back and begged on his knees to be received again into slavery."

The great difficulty is, of course, the harem, which can hardly be maintained without slavery. The Khedive himself hates the whole system, but does not see a way out of it.

"I asked the Khedive what would happen to the wives supposing there were no slaves and no guards to the harim. He said at once that the women would rush into every sort of licence. I replied that just at first there might be some abuse of a novel freedom; but after a while, when women were better educated, I saw no reason why they should not behave as well as European women. The Khedive agreed that the one thing essential was education, and he has himself started a sort of high school for girls in Cairo. But his idea of the Muslim women's morality is very low; he represents them as incessantly talking, dreaming, and scheming sensuality. Their influence on the children is most deplorable. They have no reverence for tender years, and even before little boys and girls they talk and joke about such things as no lady in England would even know. The same is true of the men. One bey used to think it amusing to instruct the poor little princes in immorality."

Après of a letter on the suppression of the slave trade which was sent to the *Times*, but was not published, Mr. Butler tells an amusing story, by which it appears that the name of the leading journal was sometimes taken in vain in Egypt. Speaking of the suppressed letter,

"the Khedive said quite simply, 'Perhaps the *Times* requires bribing.' I laughed, and said that it was quite impossible. 'But I assure you,' said the Khedive, 'that in my father's accounts there is an item of 10,000*l.* paid to the *Times* for its support.' When the Khedive named the agent by whom the bargain was arranged, I could not well doubt that the money had been paid for the alleged purpose, and that it had been intercepted by the agent. In the same accounts sums are entered as paid to all the chief English newspapers as bribes to secure their interest for Ismail, who seems to have been handsomely fooled in the matter."

The abolition of the Dosah, or ride over the dervishes' bodies, is among the humane acts of the Khedive, and Mr. Butler lent his influence to strengthen Tewfik's resolve. If the sufferings of the dervishes were really as severe as he paints them, the wonder is not that so useless and cruel a ceremony should have subsisted so long in an Eastern city, but that crowds of European spectators should have witnessed it without a shudder. There is a good deal about the Khedive's opinions in this volume which will be read with interest. His hesitation during the military revolt is strikingly illustrated when we find a sovereign taking counsel with his children's tutor as to the course to be pursued towards mutinous regiments. Mr. Butler has little that is new to say about such topics; but what he has to relate in the way of Court gossip, uneventful as it is, is told pleasantly. The pity is that so close an observer of the Copts as Mr. Butler has shown himself to be should take so superficial a view of their masters.

TWO PAMPHLETS ON LITERARY PROPERTY.

Literary Property. By J. H. Putnam. (Chicago, Andrews & Co.)

Copyright, National and International, with some Remarks on the Position of Authors and Publishers. By a Publisher. (Samson Low & Co.)

'LITERARY PROPERTY' is a reprint of an article contributed to an American 'Cyclopædia of Political Science,' and gives a clear, though concise historical view of the steps by which recognition has been accorded to the rights of authors, and an adequate statement of the present position of the law of copyright throughout the civilized world. Literary property appears first to have received protection in Italy about the end of the fifteenth century, and by the end of the sixteenth was generally recognized throughout Europe, though of course only in a limited degree. It is curious to notice that the first persons to whom protection was given were not authors, but publishers; this no doubt was because the latter as a body of traders were better able to call attention to their wants. In modern times France is undoubtedly the nation which shows the greatest favour to literary effort, and it is largely due to French efforts that international copyright is in a fair way to be put on a satisfactory footing. Mr. Putnam is mistaken in supposing that it is proposed to extend the term of copyright in England to fifty years: the term proposed by the Royal Commission, and generally accepted, is the life of the author and thirty years; but he was no doubt misled by the provision in the Bill introduced by Mr. Hastings in 1881.

The question of copyright as between England and America is dealt with at some length, and the recognition of the rights of British authors is advocated with considerable force. Mr. Putnam gives an interesting account of the various efforts made to secure an agreement between the two countries, and although he does not exonerate us from all blame, he admits that the responsibility of failure must rest with the United States. Not much hope is held out of a satisfactory conclusion being arrived at, and what hope there is comes not from any increased recog-

dition of the rights of authors, but from the necessity American publishers begin to feel of protecting themselves against the pirates who are springing up in the Western States.

'Copyright' consists of two parts, one dealing with the present state of the copyright law and its proposed amendments, the other with the relations between authors and publishers. The first part is made up mainly of extracts from Sir James Stephen's digest—which, by the way, must not be accepted as absolutely correct—and from the proposals of the Royal Commission. 'A Publisher' is strongly opposed to the royalty system advocated by Sir Thomas Farrer and Sir Louis Mallet, and shows effectively how prejudicial it would be from a publisher's point of view. As authors have no reason to regard it with any greater favour than publishers, there is not much fear of its being adopted. The only recommendation of the Royal Commission to which any serious objection is taken is that for supplying the colonies with literature under the Foreign Reprints Act and the licensing system. We can understand that this would not be altogether acceptable to English publishers; but the author, both here and in the part dealing with the relations of authors and publishers, betrays an unfortunate inability to see more than one side of the question, which weakens the force of his contentions and deprives his work of much of its value. The spirit in which he is inclined to regard those who disagree with him may be seen in the suggestion that, because Sir Thomas Farrer treats the subject of copyright rather with the view of securing what he considers to be the rights of the public than of protecting authors and publishers, the Custom House officials—at the instigation, or at all events with the approval, of the Board of Trade—wink at the illicit introduction of foreign reprints of copyright works into this country and the colonies. We do not by any means agree with many of Sir Thomas Farrer's views, but such an insinuation should not be made except on much better grounds than those given by 'A Publisher.' Indeed, almost as much indignation is shown towards Sir Thomas Farrer and the Board of Trade as towards the Society of Authors. Some of the members of the latter body have no doubt used unnecessarily harsh words when speaking of publishers, and it is, of course, natural that some heat should be shown on the other side. We cannot go into all the questions at issue; but even accepting the contentions here advanced on behalf of the publishers, authors are surely entitled to combine with the object of putting their business transactions on what they consider a more satisfactory footing, nor can we believe that all publishers are so immaculate as to render this unnecessary. The heaviest blow, perhaps, dealt to the Society of Authors is one which is quite unintended. They are made responsible, along with the Copyright Association, for a Bill (set forth at length in the appendix) which it is said only awaits the chance of a hearing in Parliament to become law. This is a most slovenly piece of work, and would lead to endless confusion if passed in its present shape. It is rather to the form than the substance that we take objection, but there are several of its provisions which would require most careful consideration before they could be

accepted. But we feel sure that a mistake has been made. We have had an opportunity of seeing the Bill really emanating from the Society, and whatever may be its faults, it is certainly more satisfactory than the one which is now proposed as a basis for legislation.

On the whole, we fear that 'A Publisher's' pamphlet, though obviously the work of a clever and experienced man, does not do so much as could be wished to advance the amendment of the copyright laws either by criticism or suggestion, nor will it convince authors that no improvement on their present relations with publishers is possible.

Palestine in the Time of Christ. By Edmond Stapfer, D.D. Translated by Annie Harwood Holmden. (Hodder & Stoughton.)

DR. STAPFER, who is already known to the public by his 'Les Idées Religieuses en Palestine à l'Époque de Jésus Christ,' may be congratulated on the successful way in which he has accomplished his task. He has studied the diversified topics he treats of, and has generally drawn his material from the best authorities, arranging it in lucid order. Few guides will be found more useful in surveying the varied details into which a comprehensive subject leads him. There is no English book that can be put beside it as occupying the same ground. The results of much reading and learned research are presented in a popular dress. After a careful perusal of all its contents we are able conscientiously to commend the volume.

There are German works of the same purport, as Schürer's 'Lehrbuch der Neutestamentlichen Zeitgeschichte' and Hausrath's 'Neutestamentliche Zeitgeschichte,' with others partly cognate, like Riehm's 'Handwörterbuch'; but the latter are of a more learned type. These and many others figure in the bibliography at the end of the volume, and were probably consulted occasionally; but sufficient attention has not been given to German treatises such as they, in comparison with French publications, of which, indeed, there are some excellent examples in this department, especially the articles in Lichtenberger's 'Encyclopédie des Sciences Religieuses,' to which work Dr. Stapfer himself is a contributor.

The nature of the work necessarily leads to many quotations from and references to the Talmuds. The 'Pirke Aboth' in particular is often alluded to. Passages out of such should be cited more accurately and literally than they frequently are. Thus the seven sorts of Pharisees given in pp. 282, 283 are inaccurate. Instead of "1. The heavy-laden Pharisee, who walks with back bowed under the burden of the law," &c., we should read, "1. The Shechemite Pharisee," who keeps the law for what he can get by it, like Shechem, who submitted to circumcision that he might obtain Dinah; and "4. The ostentatious Pharisee, who wears a long flowing robe," &c., should be, "The mortar Pharisee," who wears a cap in the form of a mortar to cover his eyes, &c. The words of Hillel in 'Pirke Aboth,' i. 13, translated "He who makes a profit of the crowning glory of a teacher's place, away with him," are literally, "He who serves under the crown (i.e., law) for the sake of his own

advantage shall perish." Rabbi Gamaliel's saying in 'Pirke Aboth,' i. 16, "Make to thyself a master and withdraw thyself from a doubtful matter. Do not multiply to give tithes by guess" (do not give them too often by guess), is rendered, "Get thyself an authority so as to be freed from doubt, and do not give the tithe without measuring it." We have also observed that the word *ḥab*, fixed, settled, necessary, which occurs in various passages quoted from the 'Aboth,' is very loosely translated. The references to passages in the 'Pirke Aboth' are sometimes at variance with the number of the original in the edition of Fagius which we employ.

In illustrating usages and especially sentiments supposed to be of the first century, it is necessary to look closely into the presumed fact of that early date; and it is equally necessary to see whether statements in the Mishna be of Christian origin. We do not think that Dr. Stapfer has always been cautious in these matters, though in one notable case he has expressed his doubts. On the other hand, in regard to Josephus, whose writings are an indispensable source of information in all that concerns the Jews of Palestine in the first century, our author is sufficiently watchful against partiality and inaccuracy.

The author expresses the opinion that the Great Synagogue was created by Ezra, though it is now questioned by many critics without sufficient reason. He is incorrect, however, in saying that it only lasted till 300 B.C. If Simon the Just was one of its final members, it lasted till about 202 B.C. And instead of affirming that "it was Hircanus who in 130 B.C. organized or re-organized the Sanhedrim," the statement should rather be that Simon, the son of Mattathias, who was both prince and high priest, set up the Sanhedrim in Jerusalem 142 B.C. Nothing is known of it before.

In the lengthy and excellent description of the Pharisees and Sadducees the influence of Geiger and his follower Cohen is apparent. The account given of the Sadducees is good and accurate on the whole; that of the Pharisees is too favourable, and does not harmonize with the New Testament picture of them. In vain does our author make exceptions, saying that some were hypocritical, superstitious, and wholly formal; his character of them as a whole is still tinged with the partiality attaching to Geiger's description. The copious account here given of them would have had more force had it been condensed, instead of being distributed through three chapters under different headings. The Essenes are excellently described, as are also the peculiarities of the Hillelites and Shammites.

In a work of this kind it was unavoidable that the Gospels should be quoted and occasionally explained. Accordingly the last two chapters are occupied with the principal dates in the life of Jesus and with His preaching. The writer is not so well instructed in this as in other departments. The chronology of Christ's life is not clearly or correctly described; the order of the passover meal and the institution of the supper at the same time are confusedly stated. Dr. Stapfer sees the inconsistency between the synoptics' day of the Saviour's death and

that of St. John, deciding in favour of the former, though it does not agree with the Talmudic tradition.

Various statements about Jesus require confirmation, such as that the great Teacher adopted from the Pharisees their doctrine of the resurrection of the body. Our evangelical writer surely idealizes when he describes St. Luke as one of those "simple Israelites who always think that all is well in the Church." Notwithstanding these and other hazardous statements in the book, its occasional want of precision and dubious interpretations of New Testament phraseology, its general excellence is undoubted. The scholar may go to Schürer; but neglect of Stapfer will not be wise.

The Buchholz Family. By Julius Stinde. Translated by L. Dora Schmitz. 2 vols. (Bell & Sons.)

The Buchholzes in Italy. Edited by Julius Stinde. Translated by Harriet F. Powell. (Same publishers.)

Woodland Tales. By Julius Stinde. Translated by Ellis Wright. (Fisher Unwin.)

In the course of two years the first volume of the book of which 'The Buchholz Family' is a translation reached a fiftieth edition. In the Fatherland this was probably an unparalleled success, and in a certain sense it may be said to have been deserved, for, whatever we may think of the permanent value of Dr. Stinde's work, his style is fresh, lively, and entertaining. Frau Buchholz, a lady of the middle class in Berlin, is supposed to record her own daily experiences and those of her husband, her two daughters, her brother, and her friends. In the first volume nothing very remarkable happens to break the even tenor of their lives, and the author carefully avoids every subject that might tend to bring him into contact with the deeper sources of pathos or humour. His object is to amuse his readers, not to touch their sympathies, and so the only motives he calls into action are the motives of commonplace people in commonplace moods. The world to which he introduces us is not for its own sake particularly attractive, but such as it is, he reproduces it with fidelity and vivacity. The most vividly conceived character is Frau Buchholz herself, a meddlesome, rather vulgar person, always prepared to resent the impertinence of Frau Bergfeldt and Frau Krause, but loyal and affectionate to her own family, and capable of acting kindly and generously towards any one who really needs her help. She is anxious to secure Dr. Wrenzen as a husband for her daughter Emmi, and the story of the manoeuvres by which she tries to attain her end (and which are quite unnecessary, for Emmi and the doctor are in love with one another) is brightly told. An effective contrast to the restless, talkative Frau Buchholz is presented by her good-natured husband, who, although not without some independence of character, is generally content to let her have her own way. Her daughters, her brother Fritz, Dr. Wrenzen, and the "friends" with whom she is constantly quarrelling are also cleverly sketched; and if the reader sometimes feels that too much is made of their small adventures, he must remember that Germans like minute details.

Some of Dr. Stinde's admirers, taking the first volume of 'The Buchholz Family' as the measure of his power, have compared him with Dickens, but that only shows that they have a very imperfect comprehension of the force and the breadth of Dickens's genius. Scarcely less inappropriate is the comparison of Dr. Stinde with Fritz Reuter, one of the most original writers whom Germany has produced in the present century. With all his realism, Reuter was a man of a highly imaginative temper, and in the best of his creations, humorous as well as pathetic, he reflects with unflagging energy deep and enduring elements of human nature. It is odd that any one should ever have thought of urging such a claim as this on behalf of Dr. Stinde.

The second volume of 'The Buchholz Family,' the translation of which has just been issued, differs to some extent from the first in style and method. Emphasis is laid on the kind and motherly qualities of Frau Buchholz rather than on her unconscious humour, and in the love story of her daughter Betti an attempt is made to suggest a romantic element of serious interest. Generally, however, the author maintains the animated tone which has secured for him a distinct place among contemporary German writers, and several sketches, introduced into his narrative by the way, show that he has some power as a satirist. He presents, for instance, an admirable picture of a foppish young "poet," who thinks nothing good enough for him in the writings of the great poets of the past, and is always convicting them of plagiarism. At last he is persuaded to read a poem of his own, when he is found to have practically appropriated one of Heine's lyrics.

The book which Miss Powell has translated is not equal to 'The Buchholz Family.' It has some clever passages, of course, but the author strains too much after effect, and in the end one becomes thoroughly tired of Frau Buchholz's comments on the pictures, scenery, and social life of Italy. It is worth noting, perhaps, that she is made to express all the notions current in Germany about English travellers on the Continent. Here is a short passage which may serve as a specimen of Dr. Stinde's humour:—

"The possessors of the palaces do not live in the state apartments, which appear to be more for the fee-taking servants, but they have extremely comfortable rooms like those of other people, a fact of which I frequently convinced myself by opening doors leading to their private abodes, with an effrontery I had copied from English women, and peering round them until I had seen all I wanted. If a servant or any person of that description came to bow me out, I opened my eyes wide, stared at him stonily, and said, 'Aouh ye—es!' upon which I was always left at peace. For the Italians know one thing accurately: a travelling Miss or Mrs. does what she chooses and not what is usual, for she knows that if her little toe be trodden upon with never so much justice, the whole of England beyond the Channel screams 'Aouh' all the same. My Carl said often: 'Wilhelmina, I am willing for you to play the English woman here in Italy, for we get on splendidly by its means, but I beg to forbid at once any such giraffe-like manners in Berlin.' I must explain that my Carl understands by giraffes the long-necked specimens of British descent."

The volume of 'Woodland Tales' is made up of six short stories. They have hardly

any quality in common with 'The Buchholz Family' and 'The Buchholzes in Italy,' and most readers will probably be of opinion that it was not worth while to translate them. 'Aunt Juliana' and 'Three Times Ten Years' display some imagination, but even they cannot be said to produce more than a passing impression. To do justice to his powers Dr. Stinde evidently needs much wider scope than he allows himself in these short sketches.

Miss Schmitz's translation of both volumes of 'The Buchholz Family' is remarkably good, and the translators of the other books have also, upon the whole, done their work creditably.

Le Gouvernement et le Parlement Britanniques.
Par le Comte de Franqueville.—Vol. I.
Le Gouvernement. (Paris, Rothschild.)

WE have already noticed in "Literary Gossip" the forthcoming appearance of Comte de Franqueville's three volumes upon the English Constitution, of which the first is now before us, and the second is "out to-day." It is the first and the third of Comte de Franqueville's volumes which are likely to be the most interesting of the series to the English public. In the one now before us the author discusses the origin of the English, our national character, and our institutions generally; he then comes to an historical view of the Constitution; next to a consideration of the historical position of the Crown, of the limitations of the royal prerogative, of the relations of the Crown to the colonies, of the person of the sovereign, of the relations of the king to Parliament, and of the royal family. He discusses the Household, and the theory of the Civil List and of the Privy Council; then treats of the secrets of the Cabinet; and lastly of Ministers, in their offices, as party leaders, and in Parliament. It will be seen that M. de Franqueville's programme is ambitious; but it will be found that he is a conscientious worker and has thoroughly well carried out the scheme with which he started.

Comte de Franqueville, if we mistake not, is a strong Clerical Conservative in French politics, and entirely without leaning towards extreme or even advanced ideas. It is interesting, therefore, to find that in the passages of his book which bear upon the union with Ireland he is outspoken upon the Irish side:—

"It would need whole volumes to tell the story of the miseries of this wretched country, the only crime of which was its fidelity to the faith of its fathers, a living reproach, insupportable to English apostasy.....The lands had been confiscated, the religion proscribed, every right violated, commerce hindered, industry ruined, the most odious laws and the most monstrous penalties inserted in the statute book. Everything, in a word, had been done to light up an inextinguishable and ferocious hatred, which lasts still at the present day, and of which, according to a law which is natural, though it seems unjust, the weight is borne by a generation of statesmen who are trying by every means to stanch these wounds that cannot be forgotten and to make reparation for these transcendent grievances."

It was not to be expected in a volume so full of detail, coming from the hand of a foreigner, that, however competent the writer and however well acquainted with the

country of which he writes, there should not be some errors. Those of Count de Franqueville are but slight, and they are far from numerous. If every French writer wrote with the care that he displays we should not be disposed to draw the distinction which we are sometimes tempted to set up, in the matter of accuracy and the correction of proofs, between French and English writers. At pp. vi and 53 we find "Tallag" for Tallagium (generally translated Tallage). At p. 169, without making anything that can be called a blunder, M. de Franqueville appears to draw a distinction between the position of the Isle of Man and that of the Channel Islands. He says of all the islands in question that they are placed under the direct authority of the Crown, but he adds with regard to the Channel Islands that they have much independence and possess a legislature and their own laws. There is, of course, as English readers know, no distinction of this kind to be set up, as the Isle of Man possesses a legislature in its House of Keys, and has a separate body of laws. At p. 223 there is an error which the author has detected, and to which he makes allusion in his table of mistakes. But the correction in itself is wrong. The original statement was that "Knights and Commanders of all the orders of chivalry, except Knights of the Bath, bear before their name their Christian name, preceded by the title 'Sir,' and their wives bear the title of 'Lady.'" The error was corrected by striking out the words "Knights of the Bath" in the exception, and substituting "Companions of the Bath"; but this is only creating further error. Knights and Commanders are not Companions; Companions are not Knights or Commanders; and the Bath stands upon no special footing. All Companions—and not Companions only of the Bath, but also the class of C.M.G. and C.S.I., &c.—have no title, and stand upon precisely the same footing. At p. 437 the printer has been allowed to make Pepys into Pepsy. At p. 520 our author has made a statement that is somewhat sweeping: "Never does one see an officer at the head of the Ministry of War or a sailor charged with the administration of the navy." He goes on to suggest that in the India Office and in the Colonial Office also specialists are not favoured as Secretaries of State, and that "the finances are not looked after by a banker, nor trade by traders. If there is a colonel in a Cabinet he is put into the Admiralty," and in a note Col. Stanley is here named. It will be seen how much too sweeping are the statements here referred to. Col. Stanley was Secretary of State for War from 1878 to 1880, and in 1885 he was not at the Admiralty, as Count de Franqueville thinks. The present Secretary of State for the Colonies was formerly the permanent head of the office of which he is now the political chief. Mr. Goschen, who now directs the national finances, had the training of a banker; and Mr. Chamberlain, who presided over the Board of Trade, was essentially a trader or commercial man, as have been many others of its heads. Although Count de Franqueville's sentence upon this subject is full of error, we admit at once that in his general contention he is right—that is to say, that oftener than not

in England people are put into offices which have no relation whatever to special aptitudes on their part.

The few errors which we have been able to point out to M. de Franqueville constitute no real drawbacks to his remarkable book. There is nothing, indeed, in his volume that is new to us, and he is greatly to be congratulated on that fact, for if on such a subject he had told us something new it would in all probability have been something monstrously incorrect. What he has done, however, is to bring together a great mass of interesting observations, which, while they are to be found in various English text-books or memoirs, are not brought together, all of them, in any English work with which we are acquainted. For a foreigner to have done this is no mean task, and we heartily congratulate Comte de Franqueville on its successful accomplishment.

NOVELS OF THE WEEK.

The Heir without a Heritage. By E. Fairfax Byrre. 3 vols. (Bentley & Son.)

Logie Town. By Sarah Tytler. 3 vols. (Ward & Downey.)

A Dateless Bargain. By C. L. Pirakis. 3 vols. (Hurst & Blackett.)

A Tangled Chain. By J. E. Panton. 2 vols. (Ward & Downey.)

A Terrible Legacy. By G. W. Appleton. (Same publishers.)

MRS. (?) BYRRE'S book is undeniably clever, though to most people the story of a ruined faith, and the superstructure of mere negation raised on the foundation of girlish ignorance and innocence, will seem sad enough. Bright Judith Romilly (why should the ancient Huguenot name be applied to a line of North-country yeomen?) is bred in a strait sect of Protestant Dissenters. To the narrowness of her religious creed is added the narrowness of the middle class before the poor gentry had at all amalgamated with it. The description of life in Wesleyan circles at the beginning of the century is probably true enough. Old Romilly and his wife are kindly specimens of a race which had many virtues not seen conspicuously in their descendants, although the mill-owner saw nothing but dishonesty in labour combinations and his charming old wife believed in the verbal inspiration of the Bible. An ardent spirit like Judith's naturally would revolt against her home; and when an enthusiast like Gervase Germaine made it his business to enlighten her intellect, and inspire her with doubts of the truth of her creed, there was scarce the semblance of a struggle. A few commonplaces of controversy, an easy dismissal of the history, and a literal application of the poetry of Scripture, and a little cheap sympathy with the woes of the race, handicapped by the mysterious dualism of their nature, and Judith surrenders at discretion. Gervase is a fine character, apart from a little young-mannishness; he behaves like a gentleman at the fire, and in the matter of the sale of an estate; while his forgiveness of the picturesque ruffian Rick Blakedeane, and the method in which he returns good for evil, quite transcend the expectations we are led to form of him at the outset.

Miss Tytler's new volumes are likely to

be read with appreciation by those who feel old associations stirred by a clever and truthful description of life in an old-fashioned Scotch country town. That the dialect is good North-country Scotch goes without saying, and the *dramatis personæ* are numerous and fairly original. Mrs. Mally, of course, suggests Meg Dods at once, but it is by way of contrast, though probably the aristocratic old dame of the Crown owes her literary existence to her ruder prototype. The contrasted "beaux" of Logie Town—Adam Lauder, with his strong health and gay spirits, and the sentimental, rather supercilious Steenie Oliphant—are less complete portraits than are the female figures, yet have much individuality. Those who can be touched by Scotch humour and Scotch pathos will find plenty of both in 'Logie Town.' One question we would like to ask. Why does Miss Tytler reproduce Macaulay's myth about Claverhouse and John Brown the Covenanter? We thought that sensational story had been long exploded.

'A Dateless Bargain' fails to do justice to the writer. It is very much too long, and unfortunately the commencement is most tedious. The story does not really begin till the end of the first volume, and the two others leave a great deal more space than was wanted for the story to be told effectively. Compressed into one small volume it might have been an exciting story. The attempts to give some personal interest to the characters, especially the minor ones, and to elaborate the details of an Irish secret society's proceedings, are quite unsuccessful; and as an instance of the conscientious, but ill-judged way in which the author has tried to adorn and amplify her story may be mentioned her description of the Faroe Islands. This, she honestly says, has been derived from Sir Wyville Thomson and a magazine article. It became necessary to pack the hero off to some place where he would be safe from discovery by the secret society, because his life had been spared by the member ordered to "remove" him. One of the Faroe Islands was possibly not a bad place for the purpose. But secret societies are not easy to handle in fiction. It required more skill than the author possesses to convince the reader that the secret society should want to remove the hero at all, and that the author was constrained to make him hide himself. A novelist has every device at command, and the reader would want something very strong to show him that there was no possible means of concealing the disobedient member, and so of releasing the hero from his bargain. It is not that the facts are improbable, but the author has not made them seem inevitable.

The life of a victim of a tangled chain of circumstance has been moulded from her birth by a father whose nature as described by Mrs. Panton is, we are glad to think, almost impossible. Bad men are common enough; but there are few who have desired their children to be bad. Yet Sir Mar-maduke, having been soured by domestic misfortune, and being of a cynical turn of mind, deliberately educates his daughter in atheism and sensualism, at the same time shutting her out from all intercourse with the world in a remote corner of Cornwall. One result of his teaching is that his pupil,

being tired of her slavery to her father's whims, takes the freedom of putting a sufficiency of prussic acid into his sleeping draught to rid her from his oppression. Then she goes out into society like a Malay with his kris at a fair. Given such an impossible kind of experience, the way in which the world impresses her is not unskillfully drawn.

'A Terrible Legacy' is mainly comic. Mr. Appleton has a turn for humour, and he gets his joke out of everything. If the fun does not come naturally he makes a forcible entrance for it, and does not allow a page to come to an end without a jest of some kind. The hero is a small boy who tells his own story; the legacy is a box entrusted to him by his dying father, containing a written account of a murder which he never committed. So long as the suspicion of heinous crimes attaches to this madman there is room for a little artistic contrast to the prevailing burlesque of the book, but Mr. Appleton evidently dreads a charge of genuine seriousness. He deals with sanguinary mysteries as though he were writing a prose sequel to the 'Ingoldsby Legends,' and indeed his serious efforts to depict character and to reproduce the Sussex dialect are not the least entertaining passages in a decidedly entertaining volume.

OUR LIBRARY TABLE.

OUR table is crowded by a somewhat miscellaneous batch of books, of which one of the most serious is *American Home Rule*, by Mr. Edmund Robertson, M.P. (Edinburgh, Black). Mr. Robertson has displayed much ability in applying to the case of Ireland principles which he has drawn from a study of the American Constitution, and his book is perhaps all the better because he has not overladen himself with authorities, but has written simply, and from the point of view of the most recent American writers, without going deeply into the complicated history of his subject. Mr. Robertson's book will undoubtedly be useful.

ANOTHER valuable little volume is *A Geography of the Malay Peninsula, Indo-China, and the Archipelago*, by Prof. Keane (Stanford). This work is not exactly a school-book, although it might be used in schools, but is a separate and detailed "physical geography" applicable to the further East. It appears to us to be uniformly excellent. The work has grown out of a movement at Singapore, and is intended primarily for use in the Straits Settlements.

A VERY different book from either of the two books that we have described is Mr. Hargrave Jennings's *The Rosicrucians: their Rites and Mysteries* (2 vols.), published by Mr. Nimmo. This is, in fact, a third edition, which, although enlarged and "beautified," is substantially unchanged from a work in one volume which we reviewed some years ago. On that occasion Mr. Jennings, if we remember right, fell foul of us for what we said about him; but we cannot discover that our criticisms on that occasion have led to much improvement in his work. Mr. Jennings appears to believe in everything; the more incredible the marvel the stronger seems his conviction; and whether it be the elixir of life, or the transmutation of metals, or the burning underground of perpetual lamps, no breath of doubt proceeds from Mr. Jennings.

OF the many lives of the Queen which are appearing for the Jubilee, *Our Sovereign Lady*, by the author of 'English Hearts and English Hands' and by "L. E. O'R.," published by James Nisbet & Co., is one of the less good, that is of the majority. We noticed a fortnight since a more serious and more lengthy volume which

seemed to us as well done as any such book published in the Queen's lifetime is likely to be, and we acknowledge the great difficulties of the task. The little volume now before us is very simple, but very "thin"; and although we hardly feel competent for the task of criticizing such productions, we doubt whether it will be a successful competitor for notoriety in the crowd of Jubilee lives.

A WORK on cookery comes to us from the office of the *Queen* under the title of *Practical Dinners*, by "The G. C.," a collection of recipes which originally appeared in the pages of that journal. It is difficult even for a literary critic to read a cookery book straight through, but we have tested a few of the recipes, and those have been very good. The book seems to be intended for comfortable and wealthy families of the middle class.

CANON KNOX LITTLE makes the very worst excuse that could be made for his little story called *The Broken Vow* (Chapman & Hall). He says it was written when he was precluded by severe illness from attempting more serious work, and for the most part in the course of two or three bad nights. The reader will do right if he accepts the author's own view of his work and does not take it too seriously. The tedium which was diverted by composition has been in the result transferred to the reader. The story is only an imitation at a distance of the manner of Mr. Shorthouse, containing in its details some very distinct recollections of 'Sir Percival.' The company is religious and extremely aristocratic, and there is a preternatural part which is said to have "some foundation in the mystic dreamland of spiritual experience." An earl and his daughter are waited upon at dinner by a butler "who resented the law of retirement," and by "the ordinary drove of footmen." One visitor, to be sure, is spoken of as "Mr. Holbrook," but it is comforting to know that he was the son of a lord. The story is full of unnecessary description. The narrator's maid always brought her tea in the morning, except on those Sundays when she made her communions. Near the house of Ravensthorpe there was a wood. "In spring time this wood was loud with the varying voices of many birds, and as the year went on the ground was carpeted with a wealth of wild flowers." The same phenomena have been observed in other woods, and, by the way, it is usual to spell "carpeted" with one t. It may be said also that "sympathétique" is not a French word. Besides the wealth of wild flowers, there was a picture of a lady with a wealth of golden hair, the heroine had a wealth of golden brown hair, and the east end of the church was ornamented with a wealth of angels. The chief fact to be learnt about the preternatural is that a learned divine has laid it down somewhere that ghosts appear in their ordinary clothes. The story is a very slender affair. It includes a very simple little bit of a ghost story and a very simple little bit of a love story. Upon one matter a serious objection must be made. Canon Knox Little is far too fond of pointing out the occasions on which his characters devote themselves to prayer, and of giving the nature of those devotions. It may be assumed that good and sincerely religious people pray frequently, but they pray in secret, and to be perpetually turning the light upon them seems to be a vulgarization of religion.

SOME miscellaneous books may be disposed of in a single paragraph. We have already expressed a highly favourable opinion of *The Industrial Instructor*, issued by Messrs. Ward & Lock. The third volume, which is on our table, confirms our good opinion of the work. — Messrs. Gill & Son send us an appreciative little essay on *The Poetry of Sir Samuel Ferguson*, by Mr. Justice O'Hagan. — Two extremely creditable specimens of American printing, and more especially cloth binding, are sent us by Messrs. Putnam's Sons: *Ralph Waldo*

Emerson: his Maternal Ancestors, by D. G. Haskins, D.D., and *Harvard, the first American University*, by G. G. Bush. The latter will prove the more interesting, and contains a pleasant account of the celebrated Massachusetts seat of education. Mr. Bush's ideas, on the other hand, of "Oxford and Cambridge, England," are somewhat erroneous, and he had better have confined himself to New England. The illustrations are excellent in both volumes, but when Mr. Bush gives a picture of the "home of John Harvard's mother," he is evidently unaware that Mr. Waters's enthusiasm sometimes leads him to conclusions that a more cautious antiquary would hardly endorse.

THE *Year-Book of the Scientific and Learned Societies* (Griffin) has reached its fourth year. It is decidedly improving, and an approach is now made towards uniformity in the particulars given; but it is not attained. For instance, the addresses of the secretaries are sometimes given and sometimes not. The Goethe Society figures in the index, but seems to be omitted in the body of the work; and so is the Shortland Society. "Cymmerodoriens" is the sole mention, and that in the index, of the well-known society of which Welshmen are proud. In fact, an unkind critic might say that the index is intended to be a guide to the compiler's lack of acquaintance with the learned societies. However, the book is a good one, and with a little more pains might be made very good.

MESSRS. CHARPENTIER & Co., of Paris, have sent us *L'Armée de John Bull*, by Hector France. The writer of this little volume on the British army appears to know the country and the army pretty well, and to be able to put his finger upon many blots. He speaks of our army as an anachronism, and he thoroughly knows both our military weakness and our national strength. He is well acquainted with what may be called the manners and customs of the army, knowing, for example, the exact meaning of promotion from the ranks considered as an indirect mode for gentlemen who cannot pass examinations to obtain commissions. On the other hand, he, like all French writers, allows his printers to play tricks with him, and treats us to names after the fashion of "lord Sigonner." Well as the writer knows the army, he has taken no trouble with his figures, and is altogether behind the age where he quotes statistics; for example, at p. 289 he states the number of British troops in India at 56,000 men, which is very considerably below not only the present establishment, but the present actual force.

ANOTHER French work, which comes to us from M. Calmann Lévy, is '70 et 90,' by Quatrelles—a very disappointing volume. Quatrelles is nothing unless amusing, and when, as in the present book, he sets up to be sarcastic and instructive and to lecture on religion, he becomes unreadable. It is, however, only the earlier stories in this volume which are of the kind which we describe, and some of the later ones are in the author's older style, none of them, however, in our opinion worth the reading.

WE have on our table Ireland since the Union, by Justin H. McCarthy, M.P. (Chatto & Windus),—*How the Union was Carried*, by J. G. Swift MacNeill, M.P. (Kegan Paul),—*The Liberal and Radical Year-Book* (Hamilton),—*English Composition for the Use of Schools*, by P. W. Joyce, LL.D. (Dublin, Gill),—*German Exercises and Idioms*, by Prof. C. Mengel (Hirschfeld),—*Moffatt's Drawing Copies for Standards III. and IV.* (Moffatt & Paige),—*The Signification and Principles of Art*, by C. H. Waterhouse (Virtue),—*An Introduction to Greek Sculpture*, by L. E. Upcott (Oxford, Clarendon Press),—*Classical Coincidences*, by F. E. Grettton (Stock),—*Social Studies*, by R. H. Newton (Putnam),—*Labour on the Farm*, by J. C. Morton (Bradbury & Agnew),—*Variations of Fortune*, by E. E. (Low),—*Cleverly Won*, by H. Smart

(White).—*Little Tw'penny*, by the Author of 'Mehalah' (Ward & Downey).—*Uncle Sam's Medal of Honour, 1861-86*, edited by T. F. Rodenbough (Putnam).—*Mother Freeman*, by J. W. Keyworth (W.M.S.S.U.).—*The Poems of Madame de la Mothe Guyon*, edited by the Rev. A. S. Dyer (Glasgow, Bryce).—and *My College Days*, edited by R. M. Fergusson (Gardner).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bunyan's (J.) *Holy War*, edited with Introduction and Notes by Rev. J. Brown, cr. 8vo. 5/ cl.
Buxton (Rev. H. J. Wilmot) and others' *Sermons for the Jubilee of Queen Victoria*, 12mo. 2/ cl.
Denis's (Father) *Loving Kindness of the Queen of Heaven, or the Salve Regina in Meditations*, 12mo. 3/6 cl.
Harris's (J. R.) *Origin of the Leicester Codex of the New Testament*, 4to. 10/6 cl.
Merson's (Rev. D.) *Heroic Days of the Church, Sketches in the Struggle for Religious Liberty*, cr. 8vo. 2/6 cl.
Moody (D. L.) at Home, his Home and Home Work, illus., cr. 8vo. 3/6 cl.
Padgham's (R.) *In the Midst of Life we are in Death, a Layman's Thought*, cr. 8vo. 5/ cl.
Pearce's (M. G.) *Praise Meditations in the 103rd Psalm*, 2/6
Proverbs from Plymouth Pulpit, selected from the Writings of H. W. Beecher by W. Drysdale, cr. 8vo. 2/6 cl.
Rawlinson (Rev. G.) and others' *Isaiah*, Vol. 2, roy. 8vo. 15/ cl. (The Pulpit Commentary.)
Sacred Books of the East: Vol. 31, *The Zend Avesta*; Part 3, *The Yasna Visparad*, &c. 8vo. 12/6 cl.
St. Cyril, *Five Lectures of*, on the Mysteries and other Sacramental Treatises, ed. by De Romestin, 12mo. 3/ cl.

Law.

Elphinstone (H. W.) and Clark (J. W.) *On Searches, containing a Concise Treatise on the Law of Judgments*, &c. 9/

Fine Art.

Bishop's (Rev. H. H.) *Pictorial Architecture of Greece and Italy*, 4to. 5/ cl.

Poetry.

England's *Helicon*, a Collection of Lyrical and Pastoral Poems published in 1600, edited by A. H. Bullen, 10/6 cl.
Meredith's (G.) *Ballads and Poems of Tragic Life*, 12mo. 6/

Most Pleasant and Delectable Tale of the Marriage of Cupid and Psyche, done into English by W. Adlington, with a Discourse by A. Lang, cr. 8vo. 3/6 parchment.

Rhymes and Renderings, 12mo. 3/6 cl.

Philosophy.

Bithell's (R.) *Agnostic Problems*, 8vo. 6/ cl.
Dictionary of Philosophy in the Words of Philosophy, edited with Introduction by J. R. Thomson, 12/6 cl.
Martin's (W. T.) *The Evolution Hypothesis, a Criticism of the New Cosmic Philosophy*, cr. 8vo. 5/ cl.
Minchin's (G. M.) *Nature Veritas*, 12mo. 2/6 cl.

History and Biography.

Albert the Good, Scenes in the Life of the Prince Consort, by Miss E. C. Kenyon, 2/ cl.
Coleridge (S. T.) and the English Romantic School, by A. Brandl, with Portrait, cr. 8vo. 12/ cl.
Duffy's (Sir C. G.) *Young Ireland, or Four Years of Irish History*, Part 2, 1845-1849, 8vo. 3/ bds.
Johnson (S.), *Life by Boswell, including Tour to the Hebrides*, &c., ed. by G. B. Hill, 6 vols. 8vo. 63/ hf. roan.
Merode (F. F. X. de), *Minister and Almoner to Pius IX.*, his Life and Works, by M. Besson, cr. 8vo. 7/6 cl.
Money's (W.) *History of the Ancient Town and Borough of Newbury, in the County of Berks*, 8vo. 21/ cl.
Tuer (A. W.) and Fagan's (C. E.) *The First Year of a Silken Reign, 1837-8*, illustrated, 8vo. 6/ cl.

Geography and Travel.

Chalmers's (J.) *Pioneering in New Guinea*, illustrated, 16/ cl.
Connell's (R.) *St. Kilda and the St. Kildians*, cr. 8vo. 2/6 cl.
Grancey's (Baron E. de M.) *Cow Boys and Colonels, a Journey across the Prairie*, &c., trans. by W. Conn, 10/6
Howard's (C.) *Itinerary and Road-Book of Scotland*, 2/6 cl.
Jackson's (T. G.) *Dalmatia, the Quarnero, and Istria*, 3 vols. 8vo. 42/ half-vellum.
Torr's (C.) *Rhodes in Modern Times*, 8vo. 8/ cl.

Philology.

Avianus, *The Fables of*, edited with Prolegomena, &c., by R. Ellis, 8vo. 8/6 cl.
Eve's (H. W.) *Short German Accidence and Minor Syntax*, 2/

Masnavi Ma'navi, *Spiritual Couplets of Muhammad i Rumi*, trans. by Whitehead, 7/6 cl. (Trübner's Oriental Series.)

Science.

Gould's (J.) *Supplement to the Trochilidae, or Humming Birds*, Part 6, 63/

Middleton's (R. E.) *Triangulation and Measurements at the Forth Bridge*, 8vo. 3/ cl. limp.

Pratten's (M. A.) *My Hundred Swiss Flowers*, cr. 8vo. 12/6

Roach's (Rev. T.) *Elementary Trigonometry*, cr. 8vo. 4/6 cl.

Sachs's (J. von) *Lectures on the Physiology of Plants*, illustrated, royal 8vo. 31/6 half-morocco.

Schmiedeberg's (Dr. O.) *Elements of Pharmacology*, 8vo. 9/

Smith's (S.) *Principles and Practice of Operative Surgery*, 24/

Storer's (F. H.) *Agriculture in some of its Relations with Chemistry*, 2 vols. 8vo. 25/ cl.

Winkle's (Dr. F.) *Diseases of Women*, cr. 8vo. 15/ cl.

Wood's (T.) *Our Bird Allies*, 12mo. 2/6 cl.

General Literature.

Besant's (W.) *Children of Gileon*, cr. 8vo. 3/6 cl.

Davy's (E. M.) *A Prince of Como, a Novel*, cr. 8vo. 6/ cl.

Gill's (R.) *Free Trade*, cr. 8vo. 7/6 cl.

Haggard's (H. R.) *The Witch's Head, a Novel*, cr. 8vo. 6/ cl.

Hodgson's (W. E.) *Unrest, or the Newer Republic*, cr. 8vo. 6/

Howells's (W. D.) *Indian Summer*, 2 vols. 32mo. 4/ cl.

King's (Mrs. E.) *All Along of Plato, a Story*, cr. 8vo. 4/ cl.

McCarthy's (J.) *Camilia*, cheaper edition, 12mo. 2/ bds.

Procter's (R. A.) *Chance and Luck, a Discussion of the Laws of Luck*, cr. 8vo. 5/ cl.

Pryce's (R.) *An Evil Spirit*, 2 vols. cr. 8vo. 21/ cl.
Queen's Birthday Book, by M. F. Dunbar, 32mo. 2/ cl.
Russell's (J.) *The Schools of Greater Britain, Sketches of the Educational Systems of the Colonies and India*, 8vo. 3/6
Swan's (A. B.) *Jack's Year of Trial*, cr. 8vo. 2/ cl.
Tomlinson's (C.) *Essays Old and New*, cr. 8vo. 4/6 cl.
Trollope's (H. M.) *My Own Love Story, a Novel*, 2 vols. 12/

Unknown Country (An), by Author of 'John Halifax, Gentleman', illus., royal 8vo. 7/6 cl.

FOREIGN.

Theology.

Lissa (R. A.) : *Hagada*, hrsg. v. D. Sachs, 2m.
Schmidt (W.) : *Die Göttliche Vorsehung*, 3m. 50.

History and Biography.

Eckardt (H.) : *Matthæus Merian*, 4m.
Gräf (F.) : *Die Gründung Alexandrias*, 1m. 20.
Müller (W.) : *Politische Geschichte der Gegenwart*, 1886, 4m.

Philology.

Delitzsch (F.) : *Assyrisches Wörterbuch*, Part 1, 31m. 50.
Diltbey (C.) : *De Epigrammatum Græcorum syllogis Minoribus*, 0m. 80.
Lahmeyer (C.) : *Das Pronomen in der Französischen Sprache d. 16 u. 17 Jahrh.*, 2m. 40.

Science.

Jahresbericht der Chemischen Technologie, 24m.

General Literature.

Koettschau (C.) : *Der Nächste Deutsch-Französische Krieg*, 2 parts, 6m. 60.
Vasili (P.) : *La Société de Paris*, Vol. 1, 6fr.

ODE TO MOTHER CAREY'S CHICKEN.

(On seeing a storm-petrel in a cage on a cottage wall and setting it free.)

GAZE not at me, my poor unhappy bird;
That sorrow is more than human in thine eye;
Too deep already is my spirit stirred
To see thee here, child of the sea and sky,
Cooped in a cage with food thou canst not eat,
Thy "snow-flake" soiled, and soiled those conquer-
ing feet
That walked the billows, while thy "sweet-sweet-
sweet"
Proclaimed the tempest nigh.

Bird whom I welcomed while the sailors cursed,
Friend whom I blessed wherever keels may roam,
Prince of my childish dreams, whom mermaids
nursed
In purple of billows—silver of ocean foam,
Abashed I stand before thy mighty grief—
Of sorrow's very king the king and chief:—
To ride the wind and hold the sea in fief,
Then find a cage for home!

From out thy jail thou seest yon heath and woods,
But canst thou hear the birds or smell the flowers?
Ah, no! those rain-drops twinkling on the buds
Bring only visions of the salt sea-showers.
"The sea!" the linnet's pipe from hedge and heath;
"The sea!" the violet hollows whisper and breathe;
And tumbling waves, where those wild roses wreath,
Murmur from dewy bowers.

These winds so soft to others,—how they burn!
The mavis sings with gurgle and ripple and
plash,
To thee yon swallow seems a wheeling tern,
And when the rains recall the briny lash—
Old Ocean's kiss thou lovest,—when thy sight
Is mocked with Ocean's horses—manes of white,
The long and shadowy flanks, the shoulders bright—
Bright as the lightning's flash,—

When all these scents of heather and briar and
whin,
All kindly breaths of land-shrub, flower, and vine,
Recall the sea-scents,—when thy feathered skin
Tingles in answer to a dream of brine,—
When thou, remembering there thy royal birth,
Dost see between the bars this land of dearth,—
Is there a grief—a grief on all the earth—
So heavy and dark as thine?

But I can free thee—I, even I (thank God!),
Who loved thee more than an albatross or gull—
Loved thee when on the waves thy footsteps trod—
Longed for thee when, becalmed, we lay a-hull—
'Tis I thy friend who once, a child of six,
To find where Mother Carey fed her chicks,
Climbed up the stranded punt, and, with two sticks,
Tried all in vain to scull,—

Thy friend who owned a "Paradise of Storm"—
The little dreamer of the cliffs and coves
Who knew thy mother, saw her shadowy form
Behind the cloudy bastions where she moves,
And heard her call: "Come! for the welkin thickens,
And tempests mutter and the lightning quickens!"
Then starting from his dream would find the
chickens
Were only blue-rock doves,

Thy friend who owned another "Paradise,"
Of calmer air, a floating isle of fruit,
Where sang the nereids on a breeze of spice
While Triton, from afar, would sound salute:
There wast thou winging, though the skies were
calm,
For marvellous strains, as of the morning's shalm,
Were struck by ripples round that isle of palm
Whose shores were "Carey's lute."

And now to see thee here, my king, my king,
Far-glittering memories mirror'd in those eyes,
As if there shone within an iris-irrig
The orb'd world—ocean and hills and skies!—
Those wings all-ruffled whose triumphant sweep
Conquered in sport! yea, up the glimmering steep
Of highest billow, down the deepest deep,
Sported with victories!—

To see thee here!—a coil of withered weeds
Beneath those feet that danced on diamond
spray,
Rider of sportive Ocean's reinless steeds—
Winner in Mother Carey's Sabbath-fray
When, stung by magic of the witch's chant,
They rise, each foamy-crested combatant—
They rise and fall and leap and foam and gallop
and pant
Till albatross, sea-swallow, and cormorant
Are scared like doves away!

And shalt thou ride no more where thou hast
ridden,
And feast no more in hyaline halls and caves,
Master of Mother Carey's secrets hidden,
Master most equal of the wind and waves,
Who never, save in stress of angriest blast,
Asked ship for shelter,—never till at last
The foam-flakes hurled against the sloping mast
Slashed thee like whirling glaives?

Right home to fields no sea-mew ever kened,
Where scarce the great sea-wanderer fares with
thee,
I come to take thee—nay, 'tis I, thy friend—
Ah, tremble not—I come to set thee free;
I come to tear this cage from off this wall,
And take thee away to that fierce festival
Where billows march and winds are musical,
Hymning the Victor-Sea!

Yea, lift thine eyes, mine own can bear them now:
Thou'rt free! thou'rt free—ah, surely a bird can
smile!
Dost know me, Petrel? Dost remember how
I fed thee in the wake for many a mile,
Whilst thou wouldst pat the waves, then, rising,
take
The morsel up and wheel about the wake?
Thou'rt free, thou'rt free; but for thine own dear
sake
I keep thee caged awhile.

Away to sea!—no matter where the coast:
The road that turns to home turns never wrong:
Where waves run high my bird will not be lost.
His home I know: 'tis where the winds are
strong;
Where, on her throne of billows, rolling hoary
And green and blue and splashed with sunny
glory,
Far, far from shore—from farthest promontory—
The mighty Mother sings the triumphs of her story,
Sings to my bird the song!

THEODORE WATTS.

COINCIDENCES.

All Souls' College, May 10, 1887.

WE have heard much of coincidences lately,
and the impression which the discussion has
left on most minds is that the chapter of acci-
dental coincidences is larger than we expected.
The subject, however, deserves a fuller treat-
ment than it has yet received. That there are
accidental coincidences in words where no com-
munication can be thought of is well known to
comparative philologists. Comparative mytho-
logists also know how often the same legends
turn up in distant parts of the world, and
students of proverbs are utterly unable to ac-
count for the same thought appearing in exactly
the same wording among Hottentots, Chinese,
and ourselves.

Even tombstone inscriptions show these strange similarities, not merely in the ordinary expressions of grief and hope, but sometimes in their most startling eccentricities.

A friend of mine sent me the following inscription, copied from a tombstone in the cloister-church at Dobberan in Mecklenburg. It is written in Low German:—

Hier ligget Ahlke Ahlke Pott,
Bewahr mi levee Herregott,
As ik di wull bewahren.
Wenn du wärest Ahlke Ahlke Pott,
Und ik wär levee Herregott.

Instead of translating it into English myself, I shall give at once an extract from George Mac Donald's charming novel 'David Elginbrod,' published in 1863:—

"There's a gravestone, a verra auld ane—hoo auld I canna weel mak' out, though I gaed ends errand to Aberdeen to see 't-an' the name up' that gravestone is Martin Elginbrod.....But ye 'se hae't as I read it:—

Here lie I, Martin Elginbrod;
Hae mercy o' my soul, Lord God,
As I wad do, were I Lord God,
And ye were Martin Elginbrod."

Whether there is or ever was such a tombstone at Aberdeen we need not inquire. The legitimate domain of a poet's fancy is very large. But what one would like to know is whether Mr. George Mac Donald was ever at Dobberan and saw there the tombstone of Ahlke Pott. Most people would feel inclined to say that he must somewhere have come across the real inscription, because the thought expressed in it seems too singular to have occurred to two people in exactly the same form. And yet that argument will not stand.

Michelet ('Hist.' vol. v. p. 65) tells us of a prayer offered before battle by a Gascon leader of free companies at the time of the Maid of Orleans. The prayer was:—

"Sire Dieu, je te prie de faire pour La Hire ce que La Hire ferait pour toi, si tu étais Capitaine et si La Hire était Dieu."

But this is not all. Three thousand years ago the same, or at least very similar, thoughts occurred to the ancient poets of India. We read in the 'Rig-Veda,' viii. 44, 23: "If I, O Agni, were thou, and thou wert I, then thy wishes should be fulfilled." 'Rig-Veda,' viii. 14, 1: "If I, Indra, were like thee, the only lord of wealth, he who praises me should not lack cows." 'Rig-Veda,' viii. 19, 25: "If, Agni, thou wert a mortal and I were an immortal, I should not abandon thee to malediction or to wretchedness; my worshipper should not be miserable or distressed." 'Rig-Veda,' vii. 32, 18: "If I were lord of as much as thou, I should support the sacred bard, I should not abandon him to misery."

Seeing how natural this sentiment seems to have been with the Vedic poets, I ventured to translate another passage in the 'Rig-Veda' (i. 38, 5), which has been misinterpreted by both native and European scholars, in the following way:—

"If you, Storm-gods, were mortals, and he who praises you an immortal, then never should your praise be unwelcome, like a deer in pasture grass, nor should he go in the path of Yama [death]."

See 'Vedic Hymns,' vol. i. p. 87.

Certainly La Hire did not know of the 'Rig-Veda,' nor did Ahlke Pott know of La Hire. In these three cases I have no doubt that the same thought sprang up spontaneously. I am more doubtful in the case of 'David Elginbrod.' Mr. George Mac Donald may have seen the same inscription which my friend Geheime-rath Geffken copied at Dobberan, or it may have been copied and published in a book which fell into Mr. Mac Donald's hands. It would be interesting to know, and I have no doubt that Mr. Mac Donald, if these lines should meet his eyes, would gladly let us know.

F. MAX MÜLLER.

THE 'QUARTERLY REVIEW' AND SHELLEY.

Dublin, May 2, 1887.

In an article in the current number of the *Quarterly Review* occur certain statements which I feel bound to notice.

1. "Prof. Dowden," writes the reviewer, "states, but without alleging a title of evidence to support his assertion, and admitting in the next page that he can neither verify nor disprove the statement, that after the separation Harriet Westbrook 'wandered from the paths of upright living.' He takes advantage of this story elaborately to excuse Shelley of any share in her death."

There is no disagreement between my two statements. Unhappily evidence of a kind which permits of no question is in my hands proving with absolute certainty that Harriet Shelley after the separation "wandered from the paths of upright living." But the precise story which Shelley heard respecting the immediate cause of her death I can neither disprove nor verify.

2. The reviewer founds an accusation against Shelley on the words of a letter of Shelley to Hogg, dated July 4th, 1811, and supports his interpretation of Shelley's words by Mr. Rossetti's statement that if they were not misprinted by Hogg (which Mr. Rossetti believed them to have been) "a very grave conjecture might be built" upon them. The reviewer is not aware that Mr. Rossetti has written thus in the last edition of his 'Memoir of Shelley': "I am now convinced, under the guidance of Prof. Dowden, that there is no misprint in the letter, and also no mystery about it. Shelley, an avowed enemy of the legal marriage-bond, simply says that he would have wished Hogg and Elizabeth [Shelley's sister] to unite without marriage, and would wish to act in like manner himself when the time should come." Shelley's words and my own interpretation are as follows. "I desired, eagerly desired," writes Shelley, "to see myself and her [his sister Elizabeth] irrevocably united by the rites of the Church, but where the high priest would have been Love"; i. e., Shelley, looking back at the failure of his own love affair with his cousin Harriet Grove, and the more recent failure of his plan for Hogg's union with his sister Elizabeth, says, "My eager desire was to see myself united [he avoids the word *married*, which might imply a ceremony] to my cousin, and to see my sister united to you, Hogg, each without vow or ceremony." "The institution of marriage," Godwin had written, "is a system of fraud..... Marriage is a law and the worst of laws." Shelley had accepted Godwin's principles, and desired to see them carried into act. The reviewer speaks of my skating here "over thin ice." No; I tread on solid ground, and Mr. Rossetti, whose candour the reviewer commends, in rejecting the odious theory is by my side.

3. The reviewer speaks of me as having yielded to influences coming from Shelley's surviving relatives, and, in consequence, of having insinuated charges of immorality against Harriet Shelley. I wonder a little at the confidence with which the reviewer makes an assertion on a matter about which he knows nothing. The only document temporarily withheld from my use by Sir Percy and Lady Shelley was the one and only document in their possession which reflects on Harriet Shelley's conduct previous to the separation from Shelley. Evidence was collected by me from various quarters, and I decided that all the facts must be told to my readers. On me, therefore, rests the full and sole responsibility for setting forth those facts. I do not contend that Harriet actually broke her marriage vow before the separation. I give my reader grounds for believing that Shelley thought she was untrue to him; and I express my own opinion that Shelley in this instance, as in many others, may have erred in judgment. It must be borne in mind, as explaining in some degree Shelley's subsequent relations with

Harriet, that if he were sincerely a believer in Godwin's revolutionary principles respecting marriage, he could not look on such unfaithfulness as a *crime*, though it would be the last and complete proof that his wife had ceased to love him. Having ceased to love him, according to the principles professed by Shelley, she was free to enter into a new union with another, and so was he; and each might still remain the friend of the other. I need not say that I have plainly and strongly condemned these principles throughout my 'Life of Shelley.' It is, perhaps, worth adding that the reviewer in the *Quarterly* reproduces so much from an article on my 'Life of Shelley' in the *Saturday Review* that the seeming two voices cannot but be one and the same voice.

EDWARD DOWDEN.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

I AM afraid the *Quarterly* reviewer has entirely misunderstood certain important points in my letter which I endeavoured to make perfectly clear.

1. I pointed out that the 'Biog. Brit.' quoted Lloyd as its sole authority for the date of the birth of Robert Bertie, first Earl of Lindsey, and that the date in Lloyd, which the reviewer had not thought it worth while to verify, was not 1582 as given by the 'Biog. Brit.' but 1572 as stated by me. To assert therefore, as the reviewer now does, that facts "strongly confirm the date given by 'Biog. Brit.' i. e., 1582," is identical with asserting that they strongly confirm what in any case is a palpable error. There is, of course, the faintest chance that the 'Biog. Brit.' has blundered on the truth, but there is absolutely no evidence that 1582 is the correct year. To quote Chalmers, the perfunctory Rose, and the meritorious, but succinct Doyle does not help the reviewer's case, for there is no evidence that they have done anything more than copy at second or third hand the error of the 'Biog. Brit.' I admitted that the statement in another article (which I had not seen before writing mine) that the father Peregrine was married some time after 1574 cast some doubt on the date 1572 given by Lloyd; but I pointed out that it was confirmed by the statement that the second son died in 1640 at the age of sixty-five. As the reviewer now affirms without qualification that Peregrine was "certainly unmarried" in 1574, I would with all deference submit that while the date 1572 in Lloyd may be an error, the statement in Lady G. Bertie's 'Five Generations of a Loyal House' (which does not include a life of the first Earl of Lindsey) may involve an error. There is, of course, always the possibility of error in original authorities, and hence discrepancies necessarily occur; but the point is whether the reviewer was justified in citing the case now discussed as an instance, in some degree special, of a want of care in determining dates. With regard to the second earl, I can only express the opinion that if genealogists were to adopt the method of proof sanctioned by the reviewer, pedigrees would soon become hopelessly bewildering.

2. With regard to the notice of Cameron, I think it rash, if not uncharitable, to assume that a writer has not examined certain books because he has not stated in definite terms their exact relation to each other. Strange to say, the reviewer objects to the *tu quoque* line of argument; but it would now appear that my examination of the books has been at least as thorough as his own. I did before writing the article examine the *Tà σρωόμενα*, and finding a reference under 'Myrothecium' to the 'Critici Sacri' of Paton, I turned to these volumes; and I unhesitatingly assert that from the isolated portions of Cameron scattered through them it is impossible to state either the relation of the 'Myrothecium' to the 'Praellectiones,' or the relation of these portions to the 'Myrothecium.' As to the *Tò*

σωφρονεα, its character is sufficiently defined in the sub-title quoted by me in the article: "sive opera partim ab auctore ipso edita, partim post ejus obitum vulgata, partim nusquam hactenus publicata," &c.; but I may also state that *only about an eighth or tenth part* of the volume is occupied by what is called "Prælecta," though what relation these bear to the 'Prælectiones' it is, of course, impossible, without examination of the 'Prælectiones,' to say. The assertion, therefore, of the reviewer that "an examination of the books of Cameron that are in the British Museum will afford amply sufficient evidence" of what he is pleased with, "some circumlocution to call 'the mistakes noted in the review,' is entirely unwarranted. The reviewer does not state whether he made the examination before writing the review or after reading my letter, but any one who does not recognize the force of my reasoning may, if he has sufficient curiosity, make the experiment of an examination in the Museum. Taking leave of the concrete example, the reviewer states that the point he wished to insist on was that in the 'Dictionary' it should in each case be stated on what authority the titles of books are given. Something no doubt may be said for this, but is it too much to ask that one who demands so much candour and care from the 'Dictionary' should be equally careful in stating the authorities for any proposed correction?"

3. As regards Caron, he is referred to in scarcely any of the ordinary books of reference. To state that additional matter of "much interest" is to be found in the 'Biographie Universelle' and other works is scarcely consistent with the assertion that Moreri is the source from which "all subsequent writers have borrowed their account"; and so far as the 'Biographie Universelle' is concerned, any additional statement there is simply the result of an effort to shoot on wing.

I have only to add that I have written this and the previous letter by way of explanation rather than complaint. It would be quixotic to expect that an elaborate and comprehensive criticism of such a work as the 'Dictionary of National Biography' should be devoid of error and shortcoming. T. F. HENDERSON.

THE MOABITE STONE.

100, Sutherland Gardens, May 9, 1887.

In your "Literary Gossip" of the week before last M. Renan repudiates my indictment against the genuineness of Mesha's autobiography, although he had not read a syllable of my article in the *Scottish Review*. Conscious of his boundless authority, he desired it to be publicly known that he and his colleagues of the French Academy will not renounce the high opinion in which the alleged relic of the ancient Moabites is held by himself and others. I had anticipated such a declaration, and referred to it in several parts of my paper. In writing to one of M. Renan's colleagues I dwelt on the fact that even the most learned of specialists will demur against abandoning an error which they had helped to make public property. M. Renan cites the names of great continental scholars, but omits the names of some equally distinguished men in this country, as guarantees for the authenticity of the Moabite Stone. I do not know whether the liabilities of such a literary company are limited or unlimited, and must, therefore, await the decision of independent scholars who will analyze my analysis without indulging in unconstructive vituperation.

M. Renan has inadvertently mentioned amongst the important vouchers "la copie de Selim el-Qari." This Arab, who unquestionably rendered useful services to M. Clermont-Ganneau, was one of the co-conspirators of the forger Shapira, regarding whose apparent neutrality in the fabrication of the Moabite Stone I have expressed my ideas in my incriminated article. If Selim el-Qari be still

amongst the living he may one day be induced to give "queen's evidence" against pseudo-Mesha. It is too bad of M. Renan to evolve from his fertile imagination the idea that I am left in the dilemma of making the Bedouins of Dhiban the actual forgers of the Moabite Stone. From his own standpoint he may, therefore, be regarded as justified in summing up his rhapsody with the fatal exclamation, "Quel tissu de folies!"

Your correspondent who acted as intermediary between M. Renan and your journal launches out in attacks upon my statements for which he alone must be held responsible. In the third section of my article, under the heading of the proper name "Mesha," I discussed the principle, adopted throughout the Old Testament, of giving special eponyms to a variety of historical persons whose action was, so to speak, labelled by the characteristic appellation assigned to them on the part of the Biblical authors. Your correspondent will never be able to controvert this opinion; yet he fancies that my derivations have not kept pace with the claims of modern time. He believes, for example, that the signification of Balak, "devastation" or "destruction," can only be traced back to the worthless *Onomastica* of the Middle Ages. He must fight out this question with all modern editors of Gesenius. The opinion I have expressed on this point will never be ignored by future lexical and exegetical writers. Your informant makes me derive "Mesha" from a word coined by himself, viz., a Sanskrit word "mish" (sic). It was surely ungracious, if he wished to convict me of mediævalism, to leave unnoticed the pledge I gave to my readers that I would at a future time point out, in vindication of my thesis, how the names of some animals and plants migrated from Aryan to Semitic languages through the casualties of war, and, I might add, through the winding ways of commerce. Other observations which I may have to make with regard to my attempt at the repudiation of misconceptions might perhaps swell to an undue length my present protest against criticisms that stand outside of scientific research. A. Löwy.

*** *Mish* is of course a slip for *mesh*, the former being Persian and mentioned by Mr. Löwy. We shall gladly retract our criticism if Mr. Löwy's promised thesis on the migration of Aryan names of animals and plants to Semitic languages proves convincing. But at present we have only to judge his paper in the *Scottish Review*, and as regards that we adhere to the opinion we have already expressed.

BIBLIOTHECA LINDESIANA.

LORD CRAWFORD has written an interesting letter to Messrs. Sotheby, Wilkinson & Hodge on the Bibliotheca Lindesiana (*Athenæum*, No. 3081). Of the lots to be sold he remarks:—

"The 'Æsop' printed at Naples in 1485, with the Italian translation by Fr. Tuppò, is, as also are the two other Tuppò works, very rare, and interesting as showing the double printing in the beautiful woodcuts. The greater part of this [the first] day is occupied by Americana, and I think that the selection I have made will interest many collectors....."

"On this day (second) commences the collection of Bibles and portions of the Scripture in most languages.....Among so many rare volumes I find it difficult to distinguish, but I will signalize the Bohemian, 1489, the Croat Testament, the Dutch, a fine copy from M. Enschede's library. In the English language all the translations and versions will be found in their order.....I cannot, however, pass over in silence the Tyndale Pentateuch, or the Testaments of 1534 and 1538-9, all of the first importance and rarity. I would draw special attention to the French New Testament of Lyons, about 1474, truly described by you as superb. The Port Royal version belonged to the famous Eshton Hall Library, while in the next two lots we have the supremely rare Testaments in which is found the introduction to the text of the sacrifice of the Mass and Purgatory; the first translation of Corbin, the other of the doctors of Louvain.....Hebrew is well represented

by a copy printed on vellum, totally unknown and probably unique; by the 1488, of which only twelve others are known; by the Brescia Bible or *editio primaria*; while the Pentateuch of Bologna is present in matchless condition, printed on vellum..... Passing on to the Latin version, we find the Gutenberg Bible, in its original binding, and of the first issue of the pages 1-10, formerly in the collections of the Duke of Sussex and Bishop Daly; 1449 is the Bible of 1462 on vellum.....I have the three several versions of the Spanish Bible of Ferrara, 1553.....the Virgen, Alma, and Moça; and the Testament of Fr. de Enzinas is far rarer than it is usually supposed to be.....The block book of the Apocalypse needs no comment from me, save that it is worthy a noble struggle. Many other interesting books of engravings occur in this [the third] day, among which I may note the two Breidenbachs, the De Bry 'Emblemata,' the 'Cancionero General' of Del Castillo in both editions, 1527 and 1535, of great rarity and hardly ever found unmixed.

"The fourth day brings.....the first edition of the 'Novelas' of Cervantes. I obtained this from Germany, but have not been able to trace any other copy. The 'Chroniques de S. Denys,' Verard, 1493, came to Haigh from M. Solar's sale, and is a very fine copy.....The binding of Courvoisier should be examined as a fine specimen. Of the 'Dante' of Landino, with the nineteen plates of Baldini, I believe only ten or twelve copies are known.

"Fifth day.—'Fier a Bras,' the Yemeniz copy, Lyons, 1486, is well known and sought after. There are four other romances of chivalry this day.All these are important, especially the little 'Guy of Warwick.'

"The three editions of Holbein's 'Symulacres de la Mort,' of 1538, 1547, and 1549, all of rarity, begin my sixth day. Following rapidly upon them are the *éditiones principes* of Homer, Florence, 1488, and Horace, Venice, 1501.

"The seventh day introduces us to liturgies, of which I will note the Aldine 'Horne,' 1497; the 'Heures a l'usage de Rome,' Paris, Vostre, 1514, a volume of extraordinary interest on account of the autographs therein—Catherine de Medici's, François II., Mary Queen of Scots, and her uncle the Cardinal Louis de Lorraine. In this class lots 1269, 1273, 1279, are, so far as I can ascertain, unique; while of 1284, the Illyrian Breviary, only one other copy is known.....The romances of chivalry again claim attention: 'Judas Macchabeus,' Paris, 1514; 'Maugis Dayremont,' the rare edition by Alain Lottriaux; 'Meliadus de Leonoy's,' Paris, 1528, the Yemeniz copy; 'Melusine,' 'Mervine,' and 'Merlin,' while the day may be closed with the Verard volume 'Milles et Anyes.'

"The principal feature of the eighth day is a collection of early works on music.....Again romances come to the front. We have the 'Ogier le Danois' in three editions, the first French and the first Italian, the latter volume being unique; a long series of the 'Palmerine d'Angleterre,' in French and Spanish; the two editions of 'Perceforest'; 'Perceval le Gallois,' with the two ff. of the 'S. Graal'; and the unique (in being perfect) copy of 'Pierre de Provence,' Lyons, 1478, which formerly graced the shelves of the Prince d'Essling, M. Yemeniz, and M. Didot.

"The Aldine 'Poliphilo,' 1499, first draws attention on the ninth day.....A splendid specimen of the binding of Nic. Eve will be found at No. 1778, executed for the Bishop of Thou. Another fine binding is the works of Segner, bound for Pope Clement XI. in large paper, by Nicolo Edler, of Parma, 1701, and supposed to be unique.

"My letter comes to an end with the tenth day, and I would draw your attention to the beautiful copy of Sibthorp's 'Flora Græca,' with the plates beautifully coloured, and quite perfect.....In the 'Tacitus' of Vindelin de Spira, his first effort, we have a rare *editio princeps*, in fine condition inside and out. The Hungarian Chronicle of Johann Thwroc is of great rarity, as indeed are all early Hungarian, Polish, and Bohemian works.....Romances of chivalry again call for notice in the 'Songe du Vergier,' the 'Theues de Coulogne,' and 'Tristan de Leonnoys,' the series being closed by the Yemeniz copies of 'Valentin et Orson,' Lyons, 1485, and the 'Faits de Virgile.' The 'Valturi de Re Militaire' of 1472 is an exceptionally fine copy of a rare work.....Two books of the press of Wynkyn de Worde should be looked at—the 'Vitas Patrum,' 1495, and the 'Golden Legend'; while of engravings we have the 'Icones Principum' of Van Dyck, and a complete set of the 'Liber Studiorum.'"

Literary Gossip.

A VOLUME of new poems and stories, as we mentioned lately, will shortly be published by Mr. David Stott, under the title

of 'Voluntaries,' on the occasion of a bazaar to be held in the first week of June for the benefit of the East London Hospital for Children at Shadwell. The chief contributors are Lord Lytton, the Bishop of Bedford, Mr. R. L. Stevenson, Mr. Andrew Lang, Mrs. W. K. Clifford, Mr. Austin Dobson, Miss May Kendall, Miss F. M. Robinson, Miss E. M. Abdy-Williams (Mrs. Bernhard Whishaw), Mr. W. H. Pollock, Mr. J. L. Toole, Mr. T. Ashe, Mr. W. E. Henley, Dr. Gordon Hake, and Mr. Clement Scott; while three unpublished letters of General Gordon, given by Mr. A. Egmont Hake, will appear in facsimile. 'The Story of the Hospital' will begin the volume, written by the lady who, with her husband, founded the institution.

THE June number of *Murray's Magazine* will contain an article by the Hon. C. W. Fremantle, Deputy Master of the Mint, on the new coinage which is to come into use on the Jubilee Day. The article will be illustrated by engravings of the portrait of Her Majesty which has been designed for the occasion by Mr. Boehm; of the new double florin; and of the historical series of English coins of which the new issue will form the latest link. The new designs will thus be published for the first time.

THE vacancies in the committee of the London Library have been filled up by the election of Canon Ainger and Mr. W. S. Lilly.

The article in the current number of the *Westminster Review* entitled 'American State Government and the Irish Demand' is by Mr. R. Stewart Menzies, M.P. for East Perthshire.

THE King of the Belgians is said by continental papers to be engaged on a 'History of the Conquest of England by the Normans.' His recent visit to this country is declared to have been undertaken with the purpose of personally examining the battlefield of Hastings. We give this rumour under all reserves.

THE well-known printing and publishing firm of Alexander Thom & Co., Dublin, is being turned into a limited company, with a capital of 105,000*l*. Before the list of applications was closed on Saturday last nearly twenty times the amount required was applied for. The business was founded by the late Mr. Alexander Thom early in the present century, and since his death it has been carried on by his son-in-law and grandson. The nett profit earned for one year, ending January 31st, 1887, is stated to have been 11,236*l*. Amongst the publications issued by the firm may be named the bulky volume known as Thom's 'Official Directory,' which appears annually.

MR. QUARITCH has been robbed of a *livre d'heures* by a little German or Dutch Jew, of dark complexion and speaking broken English. The thief had possessed himself of the business card of a German-American print-dealer from New York, who had come over to the Buceleuch sale at Christie's, and presented it as his own. Before he left the shop (promising to return the following day) he managed to secrete the MS., which was on vellum, illuminated, and containing over a dozen very pretty miniatures in *camaieu-gris*, of French execution, about the year 1460. The binding was

smooth black morocco of the seventeenth century, with silver clasps.

THE sixtieth anniversary festival of the Printers' Pension Corporation will be held on the 14th of June at the Hôtel Métropole, under the presidency of Mr. Sala.

MR. MAX O'RELL will deliver his lecture 'John Bull and Jacques Bonhomme' at Exeter Hall on next Wednesday week, under the auspices of the International Arbitration and Peace Association. The chair will be taken by Mr. Frederic Harrison.

MR. MORFILL is going to bring out for the Delegates of the Clarendon Press a Russian grammar and reading-book.

THE Abbé Hyvernat, professor at the Propaganda in Rome, is preparing an edition of the unique Arabic MS., Paris, 307, which contains a history of the monasteries of Egypt by the Sheikh Abou Salah, the Armenian. He began his work in the year 564 of the Hegira = 1168-69 A.D. The MS. is full of other information concerning Egypt, both historical and topographical. The text will be accompanied by a French translation and notes. This MS. ought not to have been left unnoticed in Mr. Butler's book on Coptic churches.

A CORRESPONDENT writes:—

"Some time ago the British Museum acquired, among other Judaico-Persian MSS., a fragment of Biblical history in Firdousi verses with Hebrew characters. It was said at the time that the Judaico-Persian text has some importance on account of the forms it has preserved from the Zend language. Mr. Sidney J. A. Churchill, of the British Embassy in Teheran, informs me that he saw a complete copy of a metrical Persian translation of the Pentateuch, which no doubt is identical with the British Museum fragment, and it would consequently be of the highest importance to get possession of it. Mr. Churchill says further that the Persian Jews possess divans of Sâdi, of Hafiz, and of other poets in Hebrew characters. St. Petersburg possesses a great fragment of a Talmudic lexicon in Persian. Some Jewish-Persian MSS. relating to medicine, mathematics, and astronomy were offered for sale last year by a bookseller at Berlin. It is now certain that the Jews in Persia had a considerable literature in the vernacular, just as the Arabic-speaking Jews had. It would be worth while to collect everything that can be obtained from the Jews there, for they may possess the old version of 'Kalilah and Dimnah,' upon which the Syriac translation published by Prof. Bickell was founded."

THERE seems to be a prospect that, after well-nigh thirty years of deliberation, a statue of Lessing will be erected at Berlin. The model has been designed by Otto Lessing, a son of the painter K. F. Lessing, and a remote relative of Germany's greatest critic.

WE regret to hear of the death of Mr. James Grant, the novelist. His first work was 'The Romance of War,' published forty-one years ago, which still has a considerable sale. This was the precursor of 'Bothwell; or, the Days of Mary, Queen of Scots,' 'Jane Seton,' 'Frank Hilton,' 'The Yellow Frigate,' 'Harry Ogilvie,' 'Legends of the Black Watch,' and many others. Mr. Grant also wrote some serial works of an historical character for Messrs. Cassell. He was born in Edinburgh in 1822, and died in London on the 5th of the present month. A story which he had lately completed, called 'Love's Labour Won,' is going

to be published through Messrs. Tillotson, of Bolton, in a number of newspapers.

MESSRS. SONNENSCHNEN announce 'England and her Colonies,' being a series of the best essays on Imperial Federation which were submitted to the London Chamber of Commerce for their prize competition.

MR. WELSH, in his paper on 'Coloured Books for Children: Part I. Present,' read to the Sette of Odd Volumes, divided his subject into three periods, the early, middle, or ante-Crane-Caldecott, and the modern. The first named was represented by the books in which the pictures were coloured by hand, at the end of the last and the beginning of the present century; the middle period by the toy-books with which the market was flooded soon after the invention of steam lithography; the modern period began with the toy-books of Mr. Crane, Mr. Caldecott, and Miss Kate Greenaway. The productions of each year, from 1879 down to 1886, were shown classified. Mr. Welsh, while describing in some detail the methods of manufacture, exhibited the original pictures and the proofs in various stages of the development of the picture.

A TRANSLATION, by the Rev. Dr. W. Hastie, of Pünjer's 'Christian Philosophy of Religion' is announced for publication next autumn by Messrs. T. & T. Clark. Prof. Flint, of Edinburgh University, will contribute an introduction.

MESSRS. BELL have in preparation a translation of Dr. Stinde's 'Frau Wilhelmine,' which forms the concluding volume of 'The Buchholz Family.'

THE Parliamentary Papers of the week include the Trade and Navigation Accounts for April, a statement as to harbours of refuge, a report as to experiments on living animals, a commercial treaty with Greece, returns of shipping and tonnage for the Suez Canal, a report from the Irish Land Commission containing a return of judicial rents for January and February, a list of shipwrecks from 1880 to 1883, an abstract of marriages, births, and deaths for 1886, an account of the relation of the British colonies to the Postal Union, a return of the valuation of electoral divisions in Ireland, the annual accounts of the metropolitan gas companies, a paper as to the accession of the United States to the Union for the Protection of Industrial Property, and reports on the trade of Valparaiso, Hyogo and Osaka (Japan), Malaga, and Marseilles.

SCIENCE

CHEMICAL NOTES.

FRESH determinations of the atomic weight of gold have been made by Messrs. Thorpe and Laurie. The double bromide of gold and potassium was decomposed by heat, and the weight determined of the mixture of gold and potassium bromide so obtained; the potassium bromide was then washed out with water, and the weight of the residual gold obtained. From the ratio of these numbers the atomic weight was calculated. Other series of determinations were made by ascertaining the amount of pure silver nitrate required to convert the potassium bromide into silver bromide, whilst a fresh series was obtained by weighing the silver bromide so formed. In all twenty-nine determinations were made, and the mean value found for the atomic weight of

gold was 196.85. This number is rather higher than that given by Krüss (see *Athen.* No. 3102, p. 484), but is probably the most accurate.

The atomic weight of silicon has been redetermined by Messrs. Thorpe and Young, by estimating the quantity of silica obtained by decomposing known weights of silicon bromide by means of water. The mean value obtained in nine experiments was 28.332.

The process for preparing sodium devised by Mr. Castner, in which caustic soda is distilled with an intimate mixture of coke and very finely divided iron, has been worked with success on the large scale. There seems fair reason to believe that sodium will be produced by this process at less than one-fourth of its present price, and that this will enable a like reduction to be effected in the cost of preparing aluminium.

Independent experiments published nearly simultaneously in England and Germany have demonstrated the non-existence of the so-called sub-oxide of silver.

The variety of talc known commercially as agalite is now largely used in paper-making in place of kaolin; this is especially the case with American papers, the high glaze of which is largely due to this substance. Its use has the great advantage that the effluent water from the paper-mills is far less contaminated than when kaolin is employed.

SOCIETIES.

ROYAL.—May 5.—The President in the chair.—The names of the candidates recommended for election into the Society were read from the chair.—The following papers were read: 'Report of the Observations of the Total Solar Eclipse of August 29th, 1886, made at the Island of Carriacou,' by the Rev. S. J. Perry, with addendum by Mr. E. W. Maunders; 'Note on the Microscopic Structure of Rock Specimens from Three Peaks in the Caucasus,' by Prof. T. G. Bonney; 'On the Distribution of Strain in the Earth's Crust resulting from Secular Cooling, with Special Reference to the Growth of Continents and the Formation of Mountain Chains,' by Mr. C. Davison; 'Note on the Geological Bearing of Mr. Davison's Paper,' by Prof. T. G. Bonney; 'Note on some Experiments on the Viscosity of Ice,' by Dr. J. F. Main; 'The Tubercular Swellings on the Roots of the Leguminosae,' Preliminary Note, by Prof. H. M. Ward; 'The Proteids of the Seeds of *Abrus precatorius* (Jequiritia),' by Dr. S. Martin; and 'Preliminary Notice on the Diameters of Plane Cubics,' by Mr. J. J. Walker.

ZOOLOGICAL.—May 3.—Dr. E. Hamilton, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April.—Extracts were read from a letter addressed to the Secretary by Mr. R. Trimen respecting the obtaining of a second example of *Laniarius atrocereus* in South Africa.—Mr. J. Jenner-Weir exhibited and made remarks on a skull of a boar from New Zealand.—Letters and communications were read: from Mr. G. A. Boulenger, on a new snake of the genus *Lamprophis*, based on a specimen living in the Society's gardens, which had been presented to the collection by the Rev. G. H. R. Fisk;—from Mr. J. H. Leech, on the diurnal Lepidoptera of Japan and Corea, based on a collection made by the author during a recent entomological expedition to those countries, and reaching a total number of 155 species; in Japan Mr. Leech had discovered one new species (*Papilio mikado*), and in Corea four others;—by Mr. K. B. Sharpe, on a second collection of birds formed by Mr. L. Wray in the mountains of Perak, Malay Peninsula, and containing examples of about fifty species, of which ten were described as new;—and from Mr. L. de Nicéville, on some new or little-known Indian butterflies.—Mr. H. J. Elwes pointed out the characters of some new species of diurnal Lepidoptera, specimens of which had been obtained by him during his recent visit to Sikkim.

ENTOMOLOGICAL.—May 4.—Dr. D. Sharp, President, in the chair.—The Rev. C. Ellis-Stevens, Messrs. F. Merrifield, H. Rowland-Brown, and C. Matthews were elected Fellows.—Mr. W. Warren exhibited specimens of *Stimonota pallifrons*, *S. intermedia*, *Asthenia pygmaea*, and *A. abigana* (*subsequana*, Haw.).—Mr. Stainton remarked that it was formerly thought that Haworth's *subsequana* was identical with the species previously figured by Hübner as *pygmaea*; but now that the two allied species were critically examined it appeared that the species described by Haworth as *subsequana* was not *pygmaea*, but another species known as the

abigana of Duponchel, dating only from 1842, so that Haworth's name of *subsequana* had priority by thirty years.—Mr. F. Pascoe exhibited a specimen of *Diadixes taylori*, taken out of the stem of an orchid—*Saccolabium caeleste*—received from Moulin.—Mr. M'Lachlan exhibited nearly two hundred specimens of Neuroptera, collected by Mr. E. Meyrick in Australia and Tasmania, comprising about seventy species. There were between forty and fifty species of Trichoptera. Among the Planipennia the most remarkable insect was a new species of the genus *Psychopsis* from Mount Kosciusko. Of Pseudo-Neuroptera there was a species of Embiidae from Western Australia, and certain curious Psocidae and Perlidae. Mr. Meyrick made some remarks on the localities in which he had collected the species.—Mr. M. Jacoby exhibited a new species of *Xenarthra*, collected by Mr. G. Lewis in Ceylon.—Mr. C. O. Waterhouse exhibited a living example of an ichneumon—*Ophion macrurum*—bred from a larva of *Callosamia promethes*, a North American species of Saturniidae. He also exhibited a number of wings of Lepidoptera denuded of the scales, and explained the method he had adopted for removing them. The wings were first dipped in spirit and then placed in *eau de javelle* (potassium hyperchlorite). Mr. Waterhouse said he had sometimes substituted peroxide of hydrogen for *eau de javelle*, but the action was much less rapid.—Mr. Poulton remarked that the discovery of some chemical for softening chitine had long been wanted to prepare specimens for the microscope.—Mr. Slater read a note, extracted from the *Medical Press*, on the subject of the poison used by certain tribes of African Bushmen in the preparation of their arrows. It was stated that a poison was prepared from the entrails of a caterpillar which they called 'N'gwa.'—The Rev. W. F. Fowler read a note received from Mr. J. Gardner in which it was stated that *Dytiscus marginalis* possessed the power of making a loud buzzing noise like that of a humble bee.—Dr. Sharp said he was familiar with the humming of *Dytiscus marginalis* previous to flight, and thought it might perhaps be connected with an inflation of the body for the purpose of diminishing the specific gravity of the insect; and it was occasionally accompanied by the discharge of fluid from the body.—Mr. W. White read a paper 'On the Occurrence of Anomalous Spots on Lepidopterous Larvæ.'—Mr. Waterhouse read 'Descriptions of New Genera and Species of Buprestidae.'

PHILOLOGICAL.—May 6.—Rev. Dr. R. Morris, V.P., in the chair.—Mr. A. J. Ellis read his 'Second Report on Dialectal Work,' showing that he had now completed his account of the present pronunciation of English dialects for the whole of England, wanting only final revision to be ready for press in October. The Lowland Scotch was far advanced and would be finished at the same time. The maps of the English and Lowland dialect districts for this account were already printed off, and copies were shown. The printing will be so long and tedious that the date of publication cannot yet be assigned, but probably about Christmas, 1888.

ROYAL INSTITUTION.—May 9.—Earl Percy, Manager and V.P., in the chair.—The following Vice-Presidents for the ensuing year were announced: Earl of Crawford and Balcarres, Warren De La Rue, W. Huggins, Earl Percy, Sir F. Pollock, E. Woods, H. Pollock, and Sir F. Bramwell.—Miss M. A. Grant, Mrs. B. Ranken, Mrs. S. Smith, Messrs. J. Donaldson, O. Roberts, and F. M. White were elected Members.—Prof. Tyndall was elected Honorary Professor of Natural Philosophy, and Lord Rayleigh Professor of Natural Philosophy.

ANTHROPOLOGICAL.—April 26.—Mr. F. Galton, President, in the chair.—The election of Mr. G. B. Howes was announced.—Mr. R. A. Cunningham exhibited some aboriginal Australians from North Queensland. The party consisted of a man, a woman, and a boy. They sang a corroboree song, and successfully showed the manner of throwing the boomerang.—Mr. C. H. Read read a paper on the ethnological bearings of the stone spinning-top of New Guinea, in which he gave a description of some spinning-tops recently presented to the British Museum.—Lieut. F. Elton read some extracts from notes on natives of the Solomon Islands, obtained by him in reply to questions addressed to the solitary European resident on one of the islands.

SHORTHAND.—May 4.—Dr. Westby-Gibson, President, in the chair.—Mr. A. W. Kiteon read a paper 'On John Byrom and his Universal English Stenography.' Utilizing the valuable material left by the 'poet-stenographer' in the publications of the Chetham Society and elsewhere, Mr. Kiteon gave an interesting account of Byrom's life, and in regard to the shorthand system defined Byrom's position as a pioneer of the best modern systems now in use.—A discussion followed.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Victoria Institute, 8.—'The Ultimate Questions of Philosophy,' Dr. A. Bain.
— Society of Arts, 8.—'The Chemistry of Substances taking part in Putrefaction and Antiseptic,' Lecture III., Mr. J. M. Thomson (Cantor Lecture).
Tues. Royal Institution, 3.—'The Modern Physiology of the Brain in its Relation to the Mind,' Prof. V. Horsley.
— Statistical, 7½.—'The Inhabitants of the Tower Hamlets (School Board Division), their Condition and Occupations,' Mr. C. Booth.
— Society of Arts, 8.—'The West Indies at the Colonial and Indian Exhibition,' Sir A. Adair.
— Zoological, 8½.—'Revision of the Sub-family Libellulinae with Descriptions of New Genera and Species,' Mr. W. F. Kirby.
— Notes on the Hume Collection of Birds, Part III., Mr. R. H. Sharpe; 'Presence of a Canal System, evidently Sensory, in the Shields of Pteropodid Fishes,' Mr. A. Smith-Woodward.
Wed. United Service Institution, 3.—'The Interior Economy of a Modern Fleet,' Commander C. Campbell.
— Meteorological, 7.—'Broken Spectres and the Bows that often accompany Them,' Mr. H. Sharpe; 'Records of Thermometrical Observations made at 4170 and 250 feet above the Ground at Boston, Lincolnshire, 1882-86,' Mr. W. Marriot; 'Snowfalls of March 14th and 15th, 1887, at Shirenewton Hall, near Chesham,' Mr. E. J. Lowe.
— Society of Arts, 8.—'Progress in Telegraphy,' Mr. W. H. Preece.
— British Archaeological Association, 8.—'Sculptured Stones of Pre-Norman Date inspected during the Darlington Congress,' Mr. E. P. Loftus Brock.
Thurs. Royal Institution, 3.—'Chemistry of the Organic World,' Prof. Dewar.
— Zoological, 5.—'The Classification of the Vertebrates,' Mr. F. R. Bedford (Davis Lecture).
— Chemical, 8.—'Formation of Hyponitrites,' Messrs. W. R. Dunstan and T. S. Dymond; 'Ozone from Pure Oxygen,' Messrs. W. A. Shenstone and J. T. Cundall; 'Thermal Results of Neutralization and their Bearing on the Nature of Sulfates, and the Theory of Residual Valency,' Mr. S. U. Pickering; 'Action of Metallic Alkalies on Mixtures of Etheral Salt and Alcohol,' Prof. Purdie.
Fri. Historical, 8½.—'Historical Ethics,' Prof. M. Creighton.
— United Service Institution, 3.—'Tactics as affected by Field Telegraphy,' Col. L. Haig and Major C. F. Beresford.
— Philological, 8.—'Anniversary,' 'Primitive Area of the Aryans,' Rev. A. H. Sayce.
— Royal Institution, 9.—'Bridging the Firth of Forth,' Mr. R. Baker.
Sat. Royal Institution, 3.—'Victorian Literature,' Prof. J. W. Hales.
— Botanic, 3½.—'Election of Fellows.'

Science Gossip.

THE Bakerian Lecture is to be delivered before the Royal Society on May 26th by Mr. J. J. Thomson, F.R.S., Cavendish Professor of Experimental Physics in the University of Cambridge.

THE Linnean Society has elected the following Foreign Members:—Botanists: Dr. G. A. Schweinfurth, the well-known traveller; Count H. Solms-Laubach, Professor of Botany at Göttingen; and Dr. Melchior Treub, Director of the Jardin Botanique, Buitenzorg, Java, whose studies among the lycopods, cycads, lichens, &c., and whose labour in editing the *Annales du Jardin de Buitenzorg*, are highly appreciated. Zoologists: Dr. Franz Steindachner, Conservator of Herpetology and Ichthyology at the Museum, Vienna, distinguished for his very numerous and most important memoirs on fish and reptiles generally; and Dr. August Weismann, Professor of Zoology, University of Freiburg, Baden, noted for his studies on the theory of descent and embryological researches on insects and hydroids. The following gentlemen besides were elected Associates: Mr. William H. Beeby and Mr. Adolphus H. Kent, of London, and Mr. J. Medley Wood, of Durban, Natal.

MR. H. HOWORTH, M.P., the historian of the Mongols, is going to bring out a work entitled 'The Mammoth and the Flood,' in which he endeavours to prove that a wide-spread cataclysm brought the Mammoth period to a close, and that this catastrophe involved a wide-spread flood of water which not only drowned the animals, but buried them, sometimes with their bodies intact, and in many cases along with a crowd of very incongruous beasts, and covered them with continuous mantles of loam and gravel.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND SEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS.—FACILITY, W.—NOW OPEN From Nine till Six.—Admission, 1s.; Catalogue, 1s. ALFRED W. ELLIS, Secretary.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Restroom,' 'Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE SOCIETY OF PAINTERS IN WATER COLOURS.
(Second and Concluding Notice.)

A SECOND visit to this exhibition reveals only too clearly how many of the contributors are deficient in seriousness of aim, searching delineation, love of grace and finish, and, most of all, in some of those higher qualities of design which genius and skill can alone ensure. Many of these drawings seem to have been begun without defined idea on the artist's part of what he wished to produce. "Something pretty" or "a sweet thing in colour" would appear to have been the aim of more than half the Members and Associates. Such men as Mr. Poynter, Mr. Marks, Mr. H. Moore, and Mr. Henry Wallis never fall below a certain standard. But these are exceptions who could not avoid being artistic. If we turn from this small group it is easy to discover that the remaining painters may be divided in two classes, one comprising men who deftly paint on easy intellectual conditions, and another who would do anything else as ill or well. It is desirable to provide a remedy for this state of things. The Society should adopt the plan we have recommended to the Royal Academicians, and make membership terminable in, say, ten years from election. There ought to be no difficulty in gradually eliminating the do-nothing element by choosing future Associates for a term only, and replacing those whose terms expired, without their being promoted, by new men elected from the minor exhibitions in Piccadilly and elsewhere. Indubitably the "Old Society" must look to its laurels and strengthen itself while its position is intact. A few years later it may no longer control the situation, but be forced to content itself with nonentities, for both the Royal Academy and the Institute are pressing it hard. If the former has the courage to admit water-colour painters to its honours, as it is very likely indeed to do, there will be an end of both the younger bodies. Besides the traditional reputation of the British school of water-colour painting is imperilled by serious attacks from a new quarter. The artists of the Continent have directed their attention to water colour, and it is only a question of time when they will reach the standard of continental oil painting. Already the French, Belgian, and Dutch *aquarellistes* have invaded our islands, and Dublin, Edinburgh, and London have witnessed this new development. If the Old Society is to hold its own, "sweet things in colour," sham rusticity, sham Arabs, sham idyls, and pictures of sham seas ought to be seen no more in Pall Mall. It is not by admitting more Members and Associates that an improvement can be effected. There are too many artists in the privileged classes already. Fewer of them and a higher standard of merit are required. It is with real regret that we find fine drawings are fewer here than ever. The mediocre specimens are, of course, more numerous, but their mediocrity is of a tamer type. Of bad and indifferent drawings there are about one hundred and fifty in a total of two hundred and fifty.

To return to our task of criticism. The *Luncheon Onerdue* (No. 70) of Mr. D. Murray, a brilliant, if somewhat over free study of old houses in a sunlit street, is rich in colour and just in tone, and derives its name from the eagerness of some geese assembled in front of a shop and vociferating for a meal. The ingenuity which made a subject for the picture out of the painter's need for so much white in an abundance of deep tints and a glowing illumination deserves praise. For *Contemplation* (142), by the same artist, we care less. *A Silvery Day* (147) is better than 142; it is artistic. With it may be ranked *An Autumn Day* (224), a bright and pretty drawing, of which the sentiment, though good, is trite.

Mr. F. Shields's *Blind Man of Bethsaida* (77), though conceived in a somewhat artificial mood, is a serious and scholarly work, on which much study has been expended. The style is inherently

fine. The draperies are dignified, if rather conventional, and they have been wrought out with intelligence from nature. This is more than we dare to say for some ambitious works of the sentimentally religious kind which this artist invariably affects. His figures are somewhat loose-jointed, and actions are rather artificial than spontaneous; there is a little affectation in their attitudes and more in their expressions—an affectation due not to insincerity on the designer's part, but to his mode of thinking out his subjects. Mr. Shields is somewhat deficient in that dramatic faculty which gives zest even to allegories such as he often paints, and cannot be dispensed with in pictures like that before us.—Near it hangs Mr. Norman Taylor's *Going to the Tournament* (79*), a large and ambitious, but timid and insincere picture of a number of persons, on foot and horses and in mediæval costumes, going along a road. The design seems to have been made under the influence of Chaucer, but the artist's inspiration was not sufficient to supply materials for a picture of the Canterbury Pilgrims.

Among the best drawings of figures before us is Mr. E. A. Waterlow's *The Luggier Inn, Fowey* (85), a capital study of old whitewashed houses in the shadow of strong sunlight, showing an effect full of reflections and subtones and tints. It is very taking, broad, rich in colour and tone, and, within its limits, excellent. The figures at the doors of the buildings are deftly introduced. *A Peep at the Solent* (45), by the same, is bright, but not so difficult nor so interesting. Mr. Waterlow is a very able and promising recent addition to the Society.—A good study of cattle on a moorland waste, defective in the blackness of the shadows, presents itself in Mr. Beavis's *Edge of the Moor* (88). The animals are well and compactly grouped as to their masses and colours; but their hides, which should be more shaggy, are a little too woolly to be natural.

Mr. C. Gregory's *San Remo* (91) lacks some vigorous contrasts of light and shade, and would be better for additional brightness; otherwise it is a capital sketch of the old and picturesque houses in effective groups, and the stair-like street. *Noli* (125) is a second example of the same sort, an Italian town sympathetically represented. *San Remo* (134) belongs to the same group; and so do Nos. 4 and 24.—*Gathering Wild Flowers* (87), by Mr. R. W. Allan, is a broad and effective study of a heathery and sandy common, like those of southern Surrey. A picturesque fringe of dark trees is seen against a bright and pale grey sky. It is very good in tone, but, of course, the subject, technical and local, is hackneyed. We care less for Mr. Allan's clever *Market Morning* (164), although it is deftly painted. *Richmond, Yorkshire* (186), is more acceptable.—Among the few good sea pieces of this exhibition may be ranked Mr. O. Weber's refined, solid, and true *Mullion Island* (101), a carefully drawn islet set in a brilliant sea. We like *On Sennen Sands* (123) very much, but the subject has helped the artist, who might have made more of this scene, which, being Mr. Hook's discovery, has been almost as much painted and abused as David Cox's Bettws-y-Coed. A worse fate, in a pictorial sense, could hardly befall Sennen. *Watching his Father's Boat* (232) was painted in the same locality, and a subject and some sentiment have been obtained by the clever introduction of the figure of a little boy seated on a rock, looking out to sea, where the light glows. It is a capital and solid piece of work, instinct with poetry, which deserves fuller and larger exposition. *Gue Greze* (247) merits a word of favourable comment.—Mr. E. A. Goodall's *Mosque of Mouroustan* (100) shows much tact in the painting and taste in the colouring, and a broad and simple disposition of the light and shade. Technically speaking it is, though delicate, rather pale for an Oriental subject, and

mannered. It is the best of Mr. Goodall's contributions of the year.

The Sanctuary, Westminster (107), is one of the more important, or at least more ambitious, of Mr. H. Marshall's pictures of London streets, churches, and towers. Its atmosphere is very true, and the effect is almost magically rich in light and shade and subtle harmonies of dingy and pallid colour. Admitting its merits and the picturesque charm it possesses—a charm doubly valuable because developed from a subject no one has treated with anything like Mr. Marshall's success—we yet cannot refuse to see that this example is rather flat and unusually weak throughout. *London's Fortress*, the Tower from the Pool, No. 119, lacks breadth and repose although it was ably painted from nature. Mr. Marshall may be invited to paint some of the interiors of unrestored churches (for a few have escaped Mr. Five per Cent. and his admirers) on the same principles he has applied to vistas of London streets and views of out-of-the-way gardens, graveyards, and squares. *St. Paul's*, within, is quite as well worth painting as *St. Paul's from Cheapside*, the subject of the capital No. 136. *Dordrecht* (155) shows how successfully Mr. Marshall can paint the town of Cuyp, but his version of *Delft* (214) is still better.

Mr. F. Powell's coast pieces and his seas do not gain in solidity or exhibit variety of treatment, although they lose no other charm by his frequently painting them. In No. 114, *On the Wigton Coast*, he has depicted a stony and barren shore, and sunlight charmingly illuminates a sea of pale emerald and wan purple. The rocks are academical, thin and mannered. *On the Firth of Clyde* (135) is rather more solid, and it very happily shows, with pure colours and a tender illumination which must be difficult to paint, summer mist hovering upon the sea in a white calm, while the sun has power enough to make the water sparkle here and there in a mysterious way which is very beautiful and inexpressibly delightful to those who enjoy nature. This picture is poetical and delicate, choice and refined in all respects. For *Haytime in the Highlands* (154) we do not care much.

Sir John Gilbert is not at his best (far below what he was last year) in *Cardinal Wolsey, Chancellor of England, on his Progress to Westminster Hall* (117). The design has no points better than those generally made in theatres, and they owe such effectiveness as they possess to the costumes and colours. The figures are commonplace, and the treatment of the picture is as demonstrative and theatrical as the design. It is florid throughout, hot and smoky in the shadows and half-tints. As a spectacle this picture may pass muster, but it is not a work of fine art.—A spectacle of another sort is the *Waiting for Judgment* (126) of Mr. A. Goodwin, who often spoils good and even grand pictures from nature, finely and truly painted, by foisting into them unreal and incongruous elements. Here the picture would be far grander if we had not been troubled by a suggestion of Sodom. The impressive sky shown behind the city, and barred by its gigantic towers and walls, would be more terrific if the weird effect thus vigorously depicted had been left to tell its own tale. *Worcester* (71) is not open to this criticism, while *Durham* (138) is the best drawing Mr. Goodwin has sent.—*The Listening Monk* (129) is not up to Mr. Marks's standard. The hot, dark shadows of the picture prove that, although an outdoor effect was aimed at, it was painted indoors, with little or no allowance for the circumstance.—Mr. S. Hodson's *St. Gudule, Brussels* (163), may be praised for its good and careful architecture, a strong sense of dignity, the truth of natural light and shade, and the rich deep tints of the stained glass.—Mr. Eyre Walker's *In Chancery* (176) depicts with poetry and pathos a ruined mill standing in a marsh when a rainy evening is setting in. Though not pleasing as a companion, this is good work and good poetry.—Mr. C. Davidson's *The*

Flock by Night (184) gives with much effect and romance a rocky pass in stormy gloom.—We may recommend Mr. Collingwood's *Shady Nook* (202), a brilliant and clever sketch of rocks and woods in sunlight.—Mrs. Allingham's *The Picture Book* (225) affords the subject of the last of our notes. Two charmingly painted and graceful children are seated in an old chamber. It is a beautiful picture, distinguished by its harmonious colouring and brightness. It is rather slight in parts.

THE SALON, PARIS.
(Second Notice.)

His contributions to the last two Salons having been of considerable power, M. Rochegrosse has become a painter of mark. His pictures of this year will much advance his reputation. The larger and better is *La Curée* (No. 2058), which gives the powerful artist's idea of Cæsar's murder. The background and floor are entirely of white marble, except the *opus Alexandrinum* of the pavement and the huge monolithic columns sustaining the pediment reared on high behind the tiers of benches which, in a semicircle, enclose the lofty chair of Cæsar. In front of all is Pompey's statue on its pedestal of porphyry. Cæsar has been hustled from his chair and wounded, and he lies before the statue, the centre of a knot of assassins, each of whom is striving to stab him. Their faces have been designed and painted with singular variety and immense truth and power, and their foreheads are, to use the Laureate's phrase, "drawn in Roman scowls." Their togas form a tumultuous mass of white, with here and there part of a red *trabea* visible in the struggling group. The tenants of the upper benches are in confusion; some fly between the columns of the portico, some turn in their seats and hide their faces, while others rush forward with drawn daggers either to save Cæsar or slay him. The arrangement of sunlight is fine and expressive; falling on the struggling group, the broken light adds to its tumultuous appearance, and in striking along the mosaics of the floor it intensifies the chiaroscuro of the design, which is free from exaggeration or coarseness. Also by M. Rochegrosse is *Salomé danse devant le Roi Hérode* (2059), a picture on which has been expended much of Tademasque archæology: the execution is derived from the school of M. Gérôme, but there is much more vivid colouring and vivacity of motion than that master ordinarily betows upon his pictures. There is less delicacy, finish, and purity of tint, however, than we hoped for. Salomé is adorned with toe-rings, anklets, carcanets, a gorgeous girdle, and a radiant diadem of blue enamels and gold. She wears, attached to her girdle, curious trousers of purple, studded with jewels and slashed to show the limbs within, and a petticoat of rose tissue open in front. She dances to the slow time of the musicians, a quaint band of negroes and Egyptians, seated on the floor in a ring of which she is in the centre. She holds a lotus flower in each hand and waves her arms, while doves flutter over her head. There is much abandon and suppressed energy in her figure, but she is not lovely. There is great variety of character in the line of counsellors looking at the dancer, while the figures of Herod and his companions on the dais are in keeping with the history of the man. The picture is a splendid (if somewhat tawdry) and harmonious mass of colour ably disposed; it is rich in character, action, and incident. The accessories are so fine and sound that we are compelled to wish M. Rochegrosse had bestowed on the faces and hands the extraordinary care which he has lavished on the mosaics of the floor. Were these mosaics by the master's hands?

A contrast to this is afforded by M. J. A. Rixens's *Laminage de l'Acier* (2042), the interior of a foundry where half-naked giants draw from the furnace just thrown open a huge ingot blindingly white. The subject is represented

to the life with amazing vigour and force. The energy of the figures expresses the energy of the design.—In *Un Nid de Misère* (1853) M. F. Pelez repeats his success of last year by painting with at least equal skill two boys, naked but for an old blue jacket (the same we saw before), lying on a heap of rags, locked in each other's arms and cheek to cheek, a loving but unlovely group, tenderly and truly designed. Their skins are blue with cold, purple with weakness, yellow with hunger; their features are pinched and sunken. The worst is that their faces are mean, though not bad, and the type is low. It is a painful picture, but not less vigorous than true.

Among the pieces of *genre* which aim at illustrating the rather mythical *droits de seigneur* is M. Henri Schlésinger's picture of *Le Nouveau Seigneur* (2150), a youth in crimson and gold receiving, in a magnificent apartment of the Louis XIII. time, a pretty rustic maiden. The interview is jealously watched from without by a man with an evil expression. The new Seigneur inspects the girl's innocent face with the air of an amateur conscious of his rights, yet half ashamed to exercise them, while she, a little nervous and perhaps ambitious (she could not, according to the artist's conception of the subject, be ignorant of the so-called *droits*), seems not wholly to resent the attention shown to her charms. Her face is so good and her figure so cleverly designed that they deserved better treatment than the loose touches and brown shadows bestowed on them. The accessories are first rate; the Seigneur is altogether excellent. M. Schlésinger does not paint so solidly as he used to.—We turn now to a woodland scene, a beautiful and unambitious picture of M. F. de Vuillefroy, called *Le Matin dans la Forêt* (2437), and representing a group of young deer scampering in alarm through a beech wood. Their slender and graceful bodies, shown in the bright light and purplish shadows of the sun, are most charmingly and finely painted. Nor is the peculiarly tender and difficult effect of vapour on a sunny autumnal morning less happily rendered. This picture would delight Landseer and Snyders.—Another highly artistic piece of nature painted with true art is M. N. Saunier's *Le Marché aux Cochons* (2133). A number of farmers bent on pig-dealing have assembled near the ancient church of Aiguesperse (Rhône), and are so arranged in the bright daylight that their blue blouses and the rosy and black skins of their pigs form charming colour with the stains and weather-markings of the church walls, its roofs of dull marone red, and the old grey cross which rises in the middle of the scene. Why cannot English landscape painters treat nature thus artistically?

The critic called upon to say what influence has been of late most injurious to the French school of painting could hardly hesitate to attribute a large share in a decline which, although it is not constant, is unquestionable, to the late M. Bastien Lepage. Never more than an imperfectly faithful follower of M. Jules Breton (whose work is a sort of protest against that of his disciple), of limited, if undoubted ability, M. Lepage worked in a manner it was easy to travesty, and he omitted much that a finer artist would scorn to omit, a scholar would maintain as essential to scholarship, and a genius of a higher order could not have endured dispensing with. We see on every wall of the Salon how M. Lepage's pictures have supplied the excuse for defective draughtsmanship as well as for a limited system of coloration and lack of finish. It was not his fault that his followers are feeble, but his example was dangerous. Everything but tone and sentiment may apparently be dispensed with by his pupils; even sentiment is often absent. For instance, the *Ste. Geneviève* (1849) of Mr. C. S. Pearce is mere prose, and a patched blue petticoat (a garment so dear

to Lepage that he seldom omitted it). A host of Englishmen and New Yorkers have adopted this style of art. It is much to be regretted, because, although it may be well to make a fetish, M. Lepage was one of the worst fetishes a young artist could select.

Among the military pictures, which are few and not so good as usual this year, is the fine and touching landscape with figures we owe to M. Protais, who has outdone himself in *Convoi de Blessés* (1959), where a long line of men and vehicles is passing at evening along the edge of a meadow and in the shadow of an overhanging bank of trees, whence the melancholy procession descends into a valley where the twilight mists resist the splendour of the sun that has just set behind the bank. The far-off plain is nearly lost in the vapours, which grow denser. Defined sharply against the portion of the sky that is still lustrous, the graceful branches and dense foliage are discernible; and in the shadow we see lancers, dragoons, artillerymen, and infantry toiling along painfully, with here and there an ambulance waggon, while at intervals ride the officers of the convoy, some of whom, turning in their saddles, motion for steadiness and order in the march. From the carefully finished meadow to the glowing and serene, yet solemn sky, and the slowly moving and silent host it represents so pathetically, this is a good piece of art.—In another manner, but equally pathetic in its way, is Mdlle. V. H. Porgès's *Fleur de Pervenche* (1938), the single life-size figure of a young girl in deep black, holding a branch of blue mortuary flowers. The grace of the slender figure is remarkable, and her earnest, brooding eyes, unconscious of herself, and the set lips are touchingly portrayed without the least theatrical touch. It is most sincerely designed and painted.—A capital study of colour and tone is M. Darasse's *Au Bain* (658), two rustic girls about to bathe in a sea pool. The work is distinguished by its just feeling for the veiled sunlight of a white calm, true tonality, and the grace of the figures.—No man need go far for contrasts in a Salon where we may turn our eyes from 'Au Bain' to *Le Mou* (9) of M. Achille-Cesbron, who has been pleased to employ his considerable powers in depicting vigorously the heart and lungs of an ox saturated with blood, &c. This is one of those *tours de force* by which daring young artists bring themselves into notice in Paris; next year this gentleman will probably betake himself to 'Paul et Virginie.' 'Le Mou' is not a cheerful subject, yet we have a clue to its appearance here.—Such is not the case with regard to its neighbour, M. P. A. Bernard's *Le Soir de la Vie* (218), for the decoration of the *Salle des Mariages de la Mairie du Premier Arrondissement*. It is a poetical picture of an old man and woman seated outside an old house. He is looking at the sky, and has a vision of cloudy towers in a roseate and cloudy sky studded with radiant planets; behind is the dark-blue firmament, without a gleam. The woman, an even finer figure, leans her head on his shoulder, content to see the vision of the future through his eyes. This is a noble and touching design, technically fine, and with much more than a mere touch of Blake's highest mood in it.

At present we are taking the finer paintings very much as they hang on the walls. Without this no reader could gain an idea of what the Salon is like. Of course he must allow for the rubbish we omit. There is abundance of character in the pictures of boys, the excellence of which makes us wonder why the British boy is seldom painted even as a ragamuffin. Since Mulready, Wilkie, and Leslie dealt with boys *com amore*, our lads have lacked painters worthy of them. Our artists could not find at home such a subject as that of M. J. Brunet's *Les voilà qui passent! Souvenir de 1871* (377), in which a group of boys are issuing from school while a body of Prussian infantry in heavy marching order pass

along the street. Here was an opportunity for showing character in the faces of which M. Brunet has taken full advantage. On the other hand, it must be admitted that, although it is ably painted, the R.A.s would refuse to exhibit 'Le Mou,' or such a picture as M. Tessier's *Désespéré* (2281), a life-size figure of an artist who has shot himself with a revolver, and lies struggling in death before his picture, which in his despair he has rent from top to bottom.—Not unworthy of Metsu are the pictures of M. Fichel, a delightful miniaturist little, if at all, inferior to M. Meissonier. One of them represents an artist of the seventeenth century, such as Metsu, Breckelen-camp, or Teniers, seated in a cabaret in the middle of a knot of officers and attendants, and drawing *Le Portrait du Trompette* (914), who is a stalwart old fellow standing *en grande tenue*, with his trumpet slung at his side. The debonaire looks of all the men are charming. Nor are the interior and its innumerable accessories less delicately or soundly painted. *Le Rapport au Général* (913) is another example of the same class. It is executed most carefully and soundly, with judicious arrangements of lines and colours in apposition to and in contrast with each other, as in the standing figure of the gentleman in black and the light colours of the commander's uniform. M. Fichel's resources seem inexhaustible; all these faces are as fresh and spontaneous in their expressions as is always the case in his pictures.

M. Duez, a leader of the Impressionists, whose return to something like the ordinary ways of men we have already welcomed, this year appears in the new character of a most able landscapist. *Le Soir* (820) shows life-size cows in an intensely green meadow on the margin of the sea, under a full moon. The light and tone are fine, and the chiaroscuro is broad and just. Good as it is, a canvas one-fourth the size would have sufficed for its merits, which are conspicuous in the central Salon Carré of this gallery, where there are four great military pictures and the suicide of M. Tessier (2281).—Of the former the vast *La Guerre* (2064) of M. Roll, a painter of distinction, is the best and largest, a dark mass of French infantry hastening forward at the "double quick," across the fields, to a spot on our left, where heavy fighting is going on. The design is crowded with incidents, and extremely passionate and dramatic; much of the execution is rough to slovenliness, as if M. Roll cared only to suggest his vivid impressions of the subject, and art had a secondary place in his mind.—Contrasting with this heavily touched picture, with a full impasto and dull colouring, is the *Artilleurs Turcs* (1838), by M. Pasini, showing with rare brilliancy of light, clear shadows, crispness of touch, and charming dexterity, the portal of a mosque such as the artist has often painted, with its gorgeous crescent of blue tiles over the opening, and the façade divided by a strong sun-shadow, through the clear depth of which the crescent is seen, while the sunlight blazes on another portion of the white wall. At the entrance a gun and its horses, all beautifully and delicately touched, have halted while a farrier replaces a lost shoe. As a study of vivid sunlight and deep clear shadow, sparkling uniforms and shining arms and horses' coats, this picture is not finer than the sober, warm, and subtly toned vista of a narrow passage, with the pale shadows of a delicately toned daylight as seen on the white-washed walls and much-scrubbed wooden floor of the *Intérieur de Couvent* (2134), by M. Sautai, who has often dealt with such subjects in a wonderful manner. The austere coloration is charmingly used in the half-tones and very delicate shadows. On our left is a range of brown doors, at one of which an old brown-trooped brother is entering, and the place seems consecrated to silence.

Abundance of movement, passion, strong colours, and rich costumes are seen in M. Cor-

mon's vast canvas dominating the above-named *salle*, the most striking picture of its kind at the Champs Élysées. *Les Vainqueurs de Salamine* (594) is a collection of figures, life size, mostly dancing for joy or running in a great circle, and shouting and singing in triumph while they wave on high their weapons, arms, and palms of victory. Some are shaking aloft sistrums, cymbals, and timbrels, many are wounded, and a few are laden with spoil. It would be hard to describe the details of this prodigiously energetic design. Within its own range it is a marvel, and worthy of admiration for its fine style, good draughtsmanship, and solid painting. The landscape, including the sea-coast and ships, is excellent.—A similar picture of great size and an equally fine subject is by M. Tattetgrain, a much less renowned painter. *Les Cassellois dans les Marais de St. Omer* (2268) shows those unfortunates, life-size figures, on a canvas of thirty feet long, in the act of surrendering to Philippe le Bon of Burgundy, a prince who, knowing the value of peace in his dominions, never allowed himself to be trifled with. The chronicler Jean Le Fèvre has told us that during a hurricane of rain and wind, the citizens, clergy, soldiers, and all males between fifteen and forty years of the rebellious town had to come forth bare-headed, and, kneeling in the mire, beg for their lives. M. Tattetgrain has placed in the mid-distance the duke in armour with his vizor up, mounted on his handsomely caparisoned horse, and halted on a low ridge of land, where he and his attendants are distinct against the whitish lustre of a rainy horizon, and under the gloomy clouds whence seem to issue blasts of wind so furious that the pennons of the knights and the ducal banner are nearly torn from their staves, and the poles bend. A fine group is thus presented. Much more numerous and nearer the front are the people of Cassel, all kneeling and bare-headed, with their weapons cast down and their shields abased. A group of soldiers, civic dignitaries, and white-haired priests prostrate themselves before the duke's horse's feet with loud cries for mercy; their banners are dressed with crape, and as they stream on the wind the bearers can hardly hold them. Hail and snow mix with the rain, and pelt the citizens. This portion of the design is very fine indeed, full of passion, incident, and character, so that an excellent opportunity has been wisely used. The artist has studied the costumes of the time with exemplary care, so that the *vraisemblance* of the picture is nearly complete.

M. Ralli has produced a piece of fine tonality and colour in his *La Fievre en Grèce* (1980). A sick girl is crouching near a fireside, wrapped in blankets and shivering. There is fine and suitable expression in her wan features and heavy, anxious eyes.—*Genre* of another kind is presented in *L'Oracle au Village* (2148), by M. Schildknecht. An old wrinkled crone, whose face is first rate, is telling the fortune of a pleased widow past middle life; she points to the benevolent Queen of Hearts. There is spirit in the emphatic putting down of an old fat finger on the card and in the younger woman's lips struggling with a smile she cannot repress. The picture is as hard and precise as an Albert Dürer, very "German," deep in its tones, and dark in the shadows.—Another kind of ability is shown in the large picture by M. Reinhart named *Une Épave* (1998); the tide has retreated, and has left a piece of wreck and the white corpse of a fisherman. A tall *gendarme*, a capital figure of the kind, is making notes of the circumstances from the narration of an old man, who points seaward. The expressions of the lookers-on are very honest, simple, and true, from that of the speaker to the old man who, recognizing a comrade in the dead, kneels reverentially and prays at his side; next stands a man with his hands in his pockets and a puzzled look, as if he was half ashamed to be moved so much;

another man has left off smoking in honour of the corpse. The air, light, effect, and colour here are sincerely and ably painted.—M. Schutzenberger's "*Bacchanalibus peractis*" (2171), though equally well modelled and drawn, and painted with spirit, is not so good as his work of last year.

In flower, fruit, and still-life painting the British school is nowhere compared with that of Paris. Last year we selected several capital examples of the powers of the French painters in this department. M. Vollon's *Nature Morte* (2426), melons, peaches, and grapes in a large dish of Japanese porcelain, is superb in colouring, and distinguished by vigorous sweeping touches of the brush as just as they are strong. The intense colours are in true harmony.—M. Jules Desgoiffe wins his spurs by a *Casque Italien* (754), represented at full size with extraordinary brilliancy, solidity, and the utmost precision of a light-handed and firm touch. The engraved steel is studded with brass, and the colour of both metals is exquisitely rendered, while the edges of the incised lines of the ornaments glitter as they should in some places, and elsewhere project their proper shadows with astonishing fidelity; not the least of breadth and truth is lost; the modelling and local colour are just, delicate, and complete.—M. Lecœur's *Chrysanthèmes* (1450) is a noble example of powerful painting applied to white flowers dashed and tipped here and there with red. The leaves are dark green, and the whole is placed on a white cloth with a grey background.—*Un Champ de Pavots* (1285), by M. G. Jeannin, shows gigantic flowers, white, yellow, scarlet, red, and crimson, with their blue-green and russet leafage, all splendidly depicted in the strongest sunlight and quite true. Though on a relatively immense canvas, it cannot be said this work is an inch too large for its merit. In England half the canvases are too big for the resources of the painters of such subjects as these.—The *Chrysanthèmes* (2409) and the *Magnolia et Phlox* (2408) of M. Villebesseyx (the former a magnificent group in a white vase; the latter, its equal, standing in a bucket by a well), and the *Fleurs d'Automne* (2293) of M. C. A. Thomas, are superbly painted, with power, freedom, breadth, colour, and precision of an extremely fine kind, and simply perfect in their way. The last is nine feet high, and we would not spare an inch of it.—Close by it is No. 10, *Jonquilles*, by M. Achille-Cesbron (who painted 'Le Mou' we have already named), standing in a blue glass vase, and looking as brilliant as it is pure, solid, and true in colour, forming a charming and strong harmony of great merit and rarity.

SAMUEL COUSINS, HON. RETIRED R.A.

'ARTISTS AT HOME,' published by Messrs. Low & Co., contains a memoir of the famous engraver who died on Saturday last, which was sanctioned and revised by him. The facts it gives are, therefore, unquestionably correct, and may be condensed as follows. Cousins was born on the 9th of May, 1801, and was not the *doyen* of English engravers until the recent deaths of Mr. Doo (his senior by sixteen months) and Mr. Webster. He received his schooling at Exeter, his native city, without expense to his parents; he began to draw with a black-lead pencil when he was quite a child, and everybody was enchanted with his performances, almost all of them portraits, very delicately and elaborately finished, exquisitely outlined, and modelled with solidity and spirit. When only eleven years old he obtained a silver palette from the Society of Arts for a copy in pencil after James Heath's engraving of 'The Good Shepherd' by Murillo, and a year later he won the Society's silver medal for a drawing in black and white. His earliest patron was the late Sir Thomas Dyke Acland, whose first acquaintance with the future engraver was made when he was passing a print shop in

Exeter and saw a little boy zealously sketching from an engraving; looking over the lad's shoulder, he was so much pleased with the sketch that he asked him "if he would like to do things like those." Of course the answer was affirmative, and on Sir Thomas coming to London he consulted the late Mr. P. Colnaghi as to what should be done for the boy. Accordingly he was apprenticed to S. W. Reynolds, famous as a mezzotinter after Sir Joshua. To this very capable teacher Cousins was articled for seven years, and remained four years more as an assistant in his master's workshop. On some of S. W. Reynolds's plates, among them the well-known plate of 'Sir Joseph Banks' after Phillips, he worked much, and Reynolds was so proud of his pupil that he introduced the young man to the Earl of Ashburnham, and he drew the likenesses of many of the Ashburnham family at the rate of five shillings each. Some of these drawings were at the exhibition of the works of Cousins recently formed by the Fine-Art Society, and much admired. In 1826 Sir T. D. Acland started Cousins on his own account by giving him a commission to engrave Lawrence's portrait group of Lady Acland and her children, and Lawrence was so pleased with the plate that he wanted to secure Cousins's services for himself exclusively; but to this the engraver would not agree, although he soon after undertook 'Master Lambton' by Sir Thomas, which is now at Lambton Castle, and made from it one of the most renowned mezzotints of the work of the successors of Sir Joshua. The success of this plate established the reputation of Cousins, and thenceforth his progress was rapid. He engraved 'Prince Metternich' in 1826, 'Pius VII.' in 1827, 'The Duke of Wellington' (1828), 'Sir Astley Cooper,' 'Lady Grey and Children,' 'Lawrence' (by himself), 'Miss Peel,' 'Lady Grosvenor,' 'W. Wilberforce' (1833), by Lawrence; 'Bolton Abbey,' 'The Abercorn Family,' 'The Queen' (whole length), and the 'Return from Hawking,' after Landseer; 'The Queen receiving the Sacrament,' after Leslie; 'Christ weeping over Jerusalem,' after Eastlake; 'Shakespeare,' from the Chandos portrait; 'The Order of Release,' 'My First Minuet,' and 'Yes? or No?' after Sir John Millais; and 'Marie Antoinette in the Temple,' after E. M. Ward, an impression of which hung, with a few other works of his own, in the engraver's dining-room and was considered by him as one of his best. Between 1870 and 1873 Mr. Cousins, thinking his share of the work of the world was done, and remembering that he had passed the term of "threescore and ten," determined to leave off work, and did nothing. Yet he took up the graver again, and, wonderful to relate, executed some of his masterpieces, including 'The Age of Innocence,' 'Strawberry Girl,' 'Penelope Boothby,' 'Simplicity,' and 'Miss Bowles,' after Reynolds, in 1874, and, at later dates, 'Lady C. Montagu,' 'Sylvia,' 'Hon. Anne Bingham,' 'Lavinia,' 'Princess Sophia of Gloucester,' 'Duchess of Rutland,' 'Countess Spencer,' and 'Muscipula,' after the same painter; 'Miss Rich,' after Hogarth; 'Cherry Ripe,' 'No!' 'Yes!' and 'Pomona,' after Sir John Millais; 'Moretta,' 'Ninette,' and 'Head of an Italian Girl,' after Sir F. Leighton.

Living considerably within his income, Cousins during his long life contrived to accumulate a great deal more money than his moderate wants required. One day, about ten years since, he appeared at the Royal Academy with 15,000*l.* in his pocket, and immediately made arrangements for placing the sum in trust for the benefit of deserving and poor artists, seven of whom now receive 80*l.* a year apiece owing to his generosity. He was elected an Associate-Engraver in 1835, in the place of James Fittler. Of the members at the date of his election he was the sole survivor. Although he was thus elected he had not then exhibited in the Academy; nor did he do so until 1837, when he sent proofs

from Wilkie's 'Maid of Saragossa' and Landseer's 'Bolton Abbey.' It is almost needless to say that, like a large proportion of his works, these plates are intrinsically superior to the pictures they reproduced. He was elected an "Associate-Engraver in the New Class" in 1854, the first of that class, and a Royal Academician Engraver, February 10th, 1855. When this class was dissolved Cousins became an Academician proper. He retired in 1880. In 1855 he received a French Medal of the Second Class as a *Graveur Étranger*. When T. Agnew & Sons made an exhibition of Cousins's works in 1877 the total number of his plates was one hundred and eighty. There are at least twelve more. Personally Cousins was a man of very strongly marked character and decided manner.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 7th inst. the following pictures, from various collections: P. Nasmyth, A Pond with Burdocks, 72*l.*; A Rivulet, 378*l.*; A Wood Scene, with a peasant, animals, and farm buildings, 304*l.* J. Linnell, The Hayfield, 997*l.*; A Storm in Harvest, 1,522*l.* T. S. Cooper, A Landscape, with a female peasant on a donkey driving a bull and cows on a road, 315*l.* D. Roberts, The Church of Sta. Maria della Salute, Venice, 567*l.* C. Stanfield, The Fresh Breeze, view of Fort Socon, St. Jean de Luz, Spain, 819*l.* J. Phillip, The Gipsy Fortune-Teller, 588*l.* J. Tissot, London Visitors, 210*l.* G. H. Boughton, An Incident in the Early Settlement, North America, 204*l.* T. Faed, "Listeners ne'er hear good of themselves," 357*l.* L. Fildes, A Venetian Market-Woman, with a bowl of peas, 493*l.* B. W. Leader, Mountain Solitude, 378*l.* J. MacWhirter, A Valley by the Sea, 892*l.* L. Alma Tadema, The First Course, 630*l.* Sir J. E. Millais, St. Martin's Summer, 892*l.* R. Bonheur, In the Forest of Fontainebleau, 892*l.* J. Israëls, The Seamstress, 215*l.* Madrazo, Preparing for the Ball, 210*l.*; The Return from the Ball, 210*l.* J. W. Oakes, The Fallow Field, 462*l.* H. Macallum, 'A wee afore the sun goes down,' 399*l.* W. L. Wyllie, Work-a-day England, 220*l.* P. R. Morris, Syrens Three, 262*l.* C. Lawson, The Doone Valley, North Devon, 420*l.* T. Faed, 'Naeboddy comin to marry me,' 367*l.*; A Loch Lomond Gipsy, 425*l.* J. Pettie, The Ransom, 577*l.* P. Graham, Waiting for the Fishing-Boats, 525*l.* E. Long, Christmas at Seville, 1,081*l.* D. Cox, Going to the Hayfield, 1,895*l.* B. W. Leader, Evening, Worcestershire, 215*l.* W. P. Frith, The Sick Doll, 204*l.* R. Ansdell, An Unwelcome Visitor, 315*l.* W. Holman Hunt, A Scene from 'The Two Gentlemen of Verona,' 1,050*l.*; The Scapegoat, 1,417*l.*

The same auctioneers sold on the 9th inst. the following drawings: D. Cox, The Mill at Lichfield, 100*l.*; The Edge of the Forest, 110*l.*; Changing Pastures, 115*l.*; Vale of St. Asaph, 131*l.* S. Prout, Porch of Ratisbon Cathedral, 210*l.* Sir O. W. Brierly, A Galleon of the Spanish Armada, in the final retreat, 1588, 120*l.* C. Fielding, View of the Upper Part of Loch Etive, 262*l.*

Fine-Art Gossip.

ALTHOUGH the weather was bad, the receipts at the doors of the Salon on the day of the vernissage amounted to 21,000*fr.*, or 1,500*fr.* more than last year, but somewhat less than the sum taken in 1885, when money for the first time procured admission on the vernishing day. It then exceeded 25,000*fr.* The money thus obtained is to be applied to the endowment of a *maison de retraite* for poor and infirm artists. 2,100 persons paid this year.

COMPLAINTS of the rejection of pictures at the Salon are as loud and numerous as usual this year; that is to say, the Société des Artistes Français, a body elected by a popular vote, is not more able to please every painter than the Royal

Academy. The *artistes refusés* desiring to exhibit are invited to send their pictures to a large hall situated near the centre of Paris. A certain number of them will probably do so, but doubtless we shall never again see such a collection as the celebrated Salon des Refusés, which Napoleon III. caused to be formed a few years before the war. The present Salon contains one hundred and forty-eight pictures, pastels, and drawings in water colours more than the last. Two more rooms, making thirty-five in all, have been opened; and the architectural drawings, always a magnificent collection, are relegated to two minor divisions and part of the gallery surrounding the garden, which is now quite filled with drawings and small paintings of various kinds. The number of foreign examples, especially those of Transatlantic and English origin, seems to us considerably greater than usual, and of much better quality. On the other hand, we fancy there are fewer German pictures than ever.

THE fifty-fourth congress of the French Archaeological Society is to be held at Soissons and Laon. The meetings at Soissons begin on Thursday, June 23rd, and those at Laon on Monday, June 27th.

MR. AXEL H. HAIG has completed a new etching of the Round Tower, Windsor Castle, which will be published in the *Art Journal* for June.

TO-DAY (Saturday) is appointed by the Fine-Art Society for the private view of an exhibition of pictures, "the outcome of several sailing trips," and entitled "Afloat and Ashore," by Mr. Henry Moore; the public will be admitted to the gallery on Monday. The same dates apply to a series of pictures by Mr. E. Long, representing "The Daughters of our Empire," exhibited by Messrs. Thomas Agnew & Sons at 39B, Old Bond Street.

M. BRUNET-DEBAINES has just finished for Messrs. P. & D. Colnaghi a large etching after Herr Heffner's picture of 'Windsor,' of which proofs may be seen in the publishers' gallery, Pall Mall East. Mr. Macbeth has completed for the same firm a very large plate after George Mason's 'Return from Milking,' representing two young peasant girls carrying a milk-pail between them. This work is likewise on view.

THE death is announced from Frankfort of Jakob Maurer, a German landscape painter of repute in the Fatherland.

THE *Levant Herald* speaks of several discoveries. A correspondent (Mr. Calvert) states in a long article that a mollah had by a dream secretly excavated in a tumulus at Choban Tepesse (Shepherd's Hill), on the Bali Dagh, in the Troad. The mollah found a tomb with some ornaments of gold and gold leaf weighing about five ounces, which were recovered for the Crown. It is here Mr. Calvert placed Gergis. A statue has been found near Manisa (Magnesia ad Sipylum), in Asia Minor, but of late Roman date, and sent to the Constantinople Museum.

MUSIC

THE WEEK.

CARL ROSA OPERA.—'Nordisa,' 'Mignon.' ST. JAMES'S HALL.—Philharmonic Society. ROYAL ACADEMY OF MUSIC.—Wind Instrument Chamber Music Concerts.

CRYSTAL PALACE.—'The Golden Legend.' ST. JAMES'S HALL.—Bichter Concerts.

THE second performance at Drury Lane of Mr. Corder's 'Nordisa,' which took place last Saturday, seemed to indicate that, whatever may be the defects of some parts of the work, the music appeals strongly to the general public. The audience was less critical than that of the previous Wednesday, but it was certainly more enthusiastic;

and had the conductor been disposed (which he fortunately was not) to accede to encores, the performance would have been protracted to a most unreasonable hour. Mr. Corder has unquestionably in some instances sacrificed his art for the sake of popularity; but now that he has obtained the ear of the public it may be reasonably expected that in the new opera, which we understand Mr. Rosa has commissioned from him, he will write for his own satisfaction, and not for the galleries. He is far too good a musician not to be aware that, side by side with great beauties, there are numbers in 'Nordisa' which are unworthy of his reputation. At the third performance, on Tuesday, important changes were made in the cast. Mr. Scovel resumed his original character of Oscar; a *débutante*, Miss Marie Decca, appeared as Minna, and created a favourable impression; and Miss Fanny Moody took the part of the heroine. She sang the music almost to perfection, and acted with good taste, never exceeding the limits of her resources, which, of course, are not great at present. Still, Mr. Carl Rosa has never had a more promising aspirant, and the best advice we can give Miss Moody is to pay no heed to the somewhat exuberant applause of the public, but to study with assiduity, and so qualify herself for the high position which her natural endowments place within her reach.

An excellent performance of 'Mignon' was given on Wednesday, and Thomas's pleasant opera attracted a full house. The cast was familiar, including Madame Gaylord, Madame Burns, Miss Burton, Mr. McGuckin, and Mr. F. H. Celli. Consequently no criticism is required, save to mention that the whole of the artists named contributed towards an admirable *ensemble*.

There was nothing of absorbing interest in the programme of the fourth Philharmonic Concert on Thursday last week, though it included a work which ought to have been heard many seasons ago. We refer to Goetz's Symphony in F, which was first performed in this country at one of Madame Viard-Louis's concerts under Mr. Weist Hill, seven or eight years since. The symphony contains, perhaps, more genuine inspiration than any other work of its class produced within the present generation, and every successive hearing serves to increase the feeling of regret that the gifted composer died when his powers were approaching maturity. The performance under Sir Arthur Sullivan was good, but not perfect. The first two movements, *allegro moderato* and *allegretto*, were taken decidedly too fast, with a consequent loss of expressiveness; and in the *intermezzo* there was one very awkward slip. But in the *adagio* the magnificent quality of the strings gave the utmost force to the composer's eloquent and passionate utterances, and the surging vigour of the *finale* also gained its full effect. We should not have to wait another eight years for a second hearing of the symphony at these concerts. Dvorák's overture 'Husitska' was described at some length on the occasion of its first performance three years ago (*Athenæum*, No. 2944). It is one of the finest examples of national music ever written, while as a work of art it must also take high rank. Herr Schönberger deserves to be complimented on his rendering of Beethoven's C minor Concerto. He repressed

his superabundant energy, and played with refined taste. Madame Patey was the vocalist.

The performances of chamber works for wind instruments at the Royal Academy of Music seem to have aroused considerable interest, the concert-room being inconveniently crowded on Friday evening last week. It is safe to assert that the whole of the programme was new to nine-tenths of the audience. The purely instrumental works were Spohr's Quintet for pianoforte, flute, clarinet, horn, and bassoon, Op. 52; Onslow's Quintet for the four wind instruments named and oboe, Op. 81; Kuhlau's Grand Concertante Duo in C minor for piano and flute, Op. 83, No. 2; and Glinka's Trio Pathétique for piano, clarinet, and bassoon. Spohr's work was composed principally to display his wife's ability as a pianist, and the other parts are very subordinate; but they are more effective when played by wind instruments than by strings, from the greater variety of tone. Onslow's Quintet is in the French composer's best manner. The first movement is full of interest, and the rest are all more or less effective. On the whole, the rendering of the various works was praiseworthy, if not altogether above reproach. Messrs. Svendsen, Horton, Lazarus, Mann, and Wotton were the artists named in the programme; but Mr. Beddome, who was not mentioned, took the clarinet part in Glinka's trio, and greatly pleased by his masterly playing. The pianist was Miss Dora Bright, one of the Academy students, who possesses a good touch and considerable executive capacity. Miss Julia Neilson, another student, has a promising mezzo-soprano voice, but her enunciation left much to desire.

It was a bold experiment to perform Sir Arthur Sullivan's cantata on the Handel orchestra at the Crystal Palace, whatever might be the chances of success from a popular point of view. These of course were great, for no other concert-room work by an English composer has ever created such a *furor* as 'The Golden Legend,' and the most sanguine expectations were justified by the result, the attendance last Saturday being enormous. This fact alone must have afforded some consolation to the composer for the shameful treatment recently accorded to his work in Berlin. We may at once add that in a purely artistic sense the performance was more satisfactory than could have been anticipated. Necessarily a work written for a concert-room of ordinary dimensions could not be rendered in the centre transept of the Crystal Palace without some loss of effect. All the more delicate details of the orchestration could not be heard by those at a distance from the platform, and a large proportion of the solo parts also went for nothing. On the other hand, the choruses came out with perfect clearness, due partly to the fact that they are simple and broad in outline, and free from polyphonic complications, and also to the careful rehearsal they had received at the hands of Mr. Manns. The performance was before everything else a triumph for the Crystal Palace conductor. The vast choir sang with unswerving precision, and also with a degree of refinement which was surprising under the circumstances. With regard to the soloists all that need be said is that Madame Albani,

Madame Patey, and Mr. Lloyd resumed their original parts, and that, except for one or two slips in the text, Signor Foli was admirable as Lucifer.

Though the programme of the second Richter Concert, given last Monday evening at St. James's Hall, contained but one absolute novelty, it was by no means wanting either in interest or variety. It commenced with Beethoven's overture 'Die Weihe des Hauses,' Op. 124, a work long neglected by concert-givers, but which of late years has received more of the attention which it deserves. The grandiose introduction and the masterly fugue, worthy to compare with that of the 'Zauberflöte' Overture, from which nevertheless it differs widely in character, bear the unmistakable stamp of their composer. The overture was followed by the orchestral *intermezzo* 'On the Waters' from Mackenzie's 'Jason.' This charming movement is one of the most genial numbers of the fine cantata from which it is taken, though, like most extracts from large works, it suffers apart from its proper context. The abstract beauty of the themes can, of course, be appreciated, but their poetical appropriateness is not recognized. The performance of this number, as indeed of the whole programme, was exceptionally fine, fully maintaining the high standard of excellence shown at the preceding concert. 'Wotan's Abschied und Feuerzauber'—the final scene from 'Die Walküre'—has been so frequently given at these concerts that it will suffice to say that on Monday the part of Wotan was admirably sung by Mr. Santley. The one novelty of the evening was the prelude to Goldmark's new opera 'Merlin,' which was given for the first time in England. The composer is chiefly known here by his symphonic suite 'Eine Ländliche Hochzeit'; but abroad his most popular work up to the present time has been his opera 'Die Königin von Saba.' The prelude to 'Merlin' is a piece on which it is extremely difficult to pronounce a decided opinion after a single hearing. The first part appears vague and incoherent, and the theme on which it is chiefly constructed is not very pleasing; but the close of the movement is most beautiful. Judged as abstract music, the whole suffers from formlessness, as it begins in C minor, and ends, with a curious disregard of key-relationship, in E major. It is quite possible that if heard in connexion with the opera which it precedes, its meaning would become clearer; but in the concert-room the chief point calling for admiration is the charming orchestral colouring, in which Goldmark shows himself a master. The concert concluded with a magnificent performance of Berlioz's symphony 'Harold en Italie,' in which the viola solo was artistically played by Herr Krause.

Musical Gossip.

SIGNOR LAGO has issued a modest prospectus of his Italian Opera season, to commence on the 24th inst.—modest, that is, as regards the matter, though the manner recalls the flowery style in which *impresarii* were wont to make their announcements some years ago. The novelties promised are Glinka's 'La Vie pour le Czar' and Cimarosa's 'Il Matrimonio Segreto.' Of course the latter is no novelty in London, though it has not been performed at Covent Garden, a theatre

for which it is not at all suited. The list of artists includes all those who rendered prominent support last season, and no fewer than sixteen new-comers. Concerning some of these rumour speaks favourably, especially of Mdle. Medea Mei, a dramatic soprano, and Mdle. Pacini, a soprano *leggiere*. Signor Bevignani will be the conductor as heretofore.

A CURIOUS, but not wholly unsuccessful experiment was made at the Prince of Wales's Theatre on Wednesday afternoon. The company engaged in Mr. Alfred Cellier's charming opera 'Dorothy' is considerably above the average of its class—as, indeed, it should be in order to render justice to the composer's musicianly score—and it occurred to the management that it might be utilized for serious work. Hence the first of a series of musical afternoons, the programme containing Mr. Cellier's Leeds cantata 'Gray's Elegy,' and a miscellaneous selection, including Mendelssohn's *c* minor Concerto, played by Señor Cor De Lass. The rendering of the cantata showed a great deal of earnestness on the part of the executants, though naturally there was some lack of finish. The soloists, Miss Marie Tempest, Miss Marian Ellis, Mr. Ben Davies, and Mr. Hayden Coffin, were uniformly efficient. If the concerts are to be continued, we should recommend a later time of commencement and shorter programmes.

MISS ETHEL AND MASTER HAROLD BAUER will give their sixth chamber concert at the Portman Rooms, Baker Street, this (Saturday) afternoon, when the chief works included in the programme will be Schumann's Quartet in *A* minor, Mendelssohn's 'Variations Sérieuses,' and Rheinberger's Piano Quartet in *E* flat.

THE second of the chamber concerts given at the Grosvenor Gallery, under the direction of Mr. Charles Wade, took place on Wednesday evening, when the principal items of the programme were Grieg's Sonata in *F*, for piano and violin; Chopin's Fantasia in *F* minor, Op. 49, played by Herr Schönberger; and Beethoven's Trio in *B* flat.

MR. AGUILAR will give a recital at St. James's Hall next Monday afternoon, at which he will perform a selection from his own pianoforte works.

AN unpublished opera by Flotow, entitled 'Die Musikanten,' has recently been discovered, and is to be produced at the Mannheim theatre in the course of the present season.

THE town council of Bologna offers for next year a prize of 5,000 lire for the composition of an opera. Only Italian composers under thirty years of age will be allowed to compete. The successful work will be produced in the theatre at Bologna.

It is with much regret that we announce the death at Vienna on the 28th ult., at the age of sixty-eight, of C. F. Pohl, the well-known musical historian. His most important work was his great biography of Haydn, of which only two volumes have yet been published, the first in 1875 and the second in 1882. It is to be hoped that the third and concluding volume will be found to be so far advanced as to render its completion and publication possible; but of this we have as yet no news.

F. W. MARKULL, conductor at Danzig, and well known as a teacher and composer, died in that city on the 30th ult.

WE have received a very interesting pamphlet, published by Messrs. J. Curwen & Sons, containing a paper on 'The Minor Notation of the Tonic Sol-fa System,' read by Mr. Sedley Taylor at the Association of Tonic Sol-fa Choirs on February 26th last, with a report of the discussion that followed. Mr. Taylor proposed to change the Sol-fa name of the minor key-note from *La* to *Doh*, supporting his proposal by theoretical arguments as well as by the opinions of many well-known musicians.

The discussion that followed, however, showed that nearly all practical teachers of sight-singing were in favour of the retention of the present method; and we believe that a careful examination of the arguments on both sides will show that there is far more to lose than to gain by the alteration suggested. The matter is one of great practical importance, and the views of those who devote their lives to teaching will necessarily carry greater weight than any mere theories.

DRAMA

THE WEEK.

STRAND.—'The Clandestine Marriage,' Comedy in Five Acts. By George Colman and David Garrick.
PRINCESS'S.—'Vittoria Contarini,' a Drama in a Prologue and Four Acts. By A. W. Dubourg.

MR. FARREN's performance of Lord Ogleby in 'The Clandestine Marriage' is worthy of the actor's reputation. It is ripe, finished, and wanting neither in delicacy nor distinction. The play itself, after enjoying possession of the stage for seventy or eighty years, has dropped into disfavour. For this it is not difficult to account. The female characters are ill drawn, and the love interest of Lovewell and Fanny is not particularly stimulating, since it only shows the heroine in a series of situations each more lachrymose than the preceding. Miss Sterling meanwhile is one of the least grateful and remunerative parts ever entrusted to an actress. Two or three masculine characters are well drawn. Canton, the Swiss valet, remained for a long time a type of a foreign servant; Sir John Melvil is fairly natural; and Lord Ogleby constitutes an agreeable departure from Lord Poppington, who was his ancestor. As vain and conceited as his precursor, Lord Ogleby has a certain measure of dignity, and is not purely a figure of fun. Under the influence of a mistaken belief he poses as a lady-killer, and makes a sufficiently pitiable exhibition of vanity and self-conceit. When, however, his mistake is detected he snatches a victory out of defeat, and the piece at its close leaves him the sympathy, and almost the respect, of the public. Not very attractive is the display of physical defect in the first scene in which he appears. The satirical motive exhibited in this scene is, however, dismissed by the dramatists, and the character gains upon the public on each succeeding appearance. King, the first representative of Lord Ogleby, gave to the part the attributes it has since retained. Garrick, while owning his merits, said, "It is not *my* Lord Ogleby, and it is the only character [in the play] in which I should now wish to appear." Though played in succession by men such as Woodward, Parsons, Fawcett, and Mathews, no actor seems to have made it his own until 1818 it was seized upon by William Farren, whose son now takes it. A better Lord Ogleby is not easily conceived. The scenes in which the character is present go with admirable spirit, and a chief subject of regret is that the actor is so little (comparatively) upon the stage. Mr. Robert Soutar is amusing as Canton, and assigns to that worthy's adulation of his master a sincerity which scarcely seems natural in the part, but is at least effective. Mr. Conway's Sir John Melvil is unequal, but acceptable. The Miss Sterling of Miss Angela Fenton is not equal to her Lady Teazle, but the

two characters in the opportunities they afford are not to be compared. Miss Strudwick's Fanny is moderate. Except in one or two characters the spirit of old comedy is missed, and the representation as a whole is inadequate.

'Vittoria Contarini' is one of the most ambitious plays that have recently been put upon the stage. With an adequate performance it might easily be one of the most successful. It is a powerful and romantic story of the hatred of the Italians for their Austrian oppressors. Miss Laura Villiers, by whom it was produced, displayed some power as the heroine, and more than one of her company was seen to advantage. Acting of the highest order is, however, required, and this cannot be said to have been supplied. The play seems in all respects worthy of the attention of a West-End management.

Dramatic Gossip.

THE forthcoming representation by the Dramatic Students of 'The Favourite of Fortune' of Dr. Westland Marston will take place at the Savoy Theatre. The performance will be superintended and "stage managed" by Mr. Charles Wyndham.

A SPECIAL series of morning representations of such less-known old comedies as 'The Suspicious Husband,' 'A Trip to the Jubilee,' and 'The Wonder' will be given by the Farren-Conway Company at the Strand.

MISS MARY ANDERSON will shortly produce in the country Milman's tragedy of 'Fazio.'

DURING the short season at the Lyceum under the management of Mr. Mayer, to begin on July 18th and extend over a fortnight, Madame Sarah Bernhardt will appear in 'Phèdre,' 'Frou-Frou,' 'La Dame aux Camélias,' 'Adrienne Lecouvreur,' 'Hernani,' and 'Fedora.'

AT the close in September of the present season at the Court Theatre the partnership between Mr. Arthur Cecil and Mr. John Clayton will be dissolved, and the theatre will not be re-occupied. With some alteration, necessitated by the retirement of Mr. Cecil, 'Dandy Dick' will then be transferred to Toole's Theatre.

MISS KATE VAUGHAN and the company recently at the Opéra Comique began with 'Masks and Faces' on Monday night a fortnight's engagement at the Grand Theatre.

'THE GOLDEN BAND,' by Messrs. Freeman Wills and H. Herman, will be produced shortly at the Olympic, which house will open under the management of Miss Agnes Hewitt.

THE general assembly of the German Shakespeare Gesellschaft has been held in Weimar. Prof. Zupitza, of Berlin, delivered the "Festvortrag." The subject of his lecture was 'The Two Gentlemen of Verona' and the material used by Shakespeare. The play selected for performance at the Hoftheater was 'The Taming of the Shrew.' Many foreign guests were present.

BY the death of Hyacinthe Duflost, better known under his stage name of Hyacinthe, the Palais Royal has lost an old, if failing actor, and the wits of Paris a constant butt of satire. Born in 1814, Hyacinthe was seen as a child actor when seven years old, and began about 1837 to make himself remarked at the Variétés. He was almost as much a buffoon as an actor. Among his chief physical gifts was a nose the large proportions of which provoked constant comment. Hyacinthe was a member of the Palais Royal company for near forty years.

TO CORRESPONDENTS.—T. J. P.—T. V.—R. S.—received.
J. E. M.—Next week.
No notice can be taken of anonymous communications.

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Printed by JOHN C. FRANCIS, Athenæum Press, Took's-court, Curator-street, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS at 22, Took's-court, Curator-street, Chancery-lane, E.C.
Agents: for SCOTLAND, Messrs. Bell & Bradburne and Mr. John Menzies, Edinburgh; for IRELAND, Mr. John Robertson, Dublin.—Saturday, May 14, 1887.